



ARTISTS' SETS AND COSTUMES

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ARTISTS' SETS AND COSTUMES

Recent collaborations between painters and sculptors, and dance, opera and theater
Philadelphia College of Art
October 31 – December 17, 1977

Collaborators in ARTISTS' SETS AND COSTUMES

American Place Theatre
Berkshire Theatre Festival
Trisha Brown Dance Company
Center Opera Company
Cunningham Dance Foundation, Inc
Barbara Dilley
English Stage Company
Louis Falco Dance Company
Fondation Maeght
Laura Foreman Dance Theatre
Foundation for the Open Eye
Glyndebourne Opera Company
Martha Graham Dance Company
Group Motion Multi-Media Dance Theatre
Kenneth Koch
Mabou Mines
Magic Theatre, Inc
Marie Marchowsky
Medicine Show Theatre Ensemble
Metropolitan Opera Company
Minnesota Opera Company
Minnesota Theatre Company
Mushroom

New England Chamber Opera Group
New Mexico Symphony Orchestra
New York City Ballet
Pennsylvania Ballet
Portland Symphony Orchestra
Saint Louis Symphony Orchestra
Paul Sanasardo Dance Company
San Francisco Actors' Workshop
San Francisco Dancers' Workshop
San Francisco Mime Troupe
San Francisco Opera
Santa Fe Opera Company
Leonard Sillman
Sommerford Productions
Southeastern Academy of Theatre and Music Inc
Spoleto Festival
Arthur Storch
Mark Taper Forum
The Ridiculous Theatrical Company, Inc
Theatre of Latin America, Inc
Tyrone Guthrie Theatre
Villanova Theatre Company
Western Opera Theatre

Artists in ARTISTS' SETS AND COSTUMES

Alley Friends
Edward Avedisian
Romare Bearden
Eugene Berman
Joe Brainard
Woofy Bubbles
Lowry Burgess
Alexander Calder
Leonara Carrington
Marc Chagall
Bruce Conner
William Crutchfield
Jim Dine

Tina Girouard
Red Grooms
Suzanne Hellmuth
David Hockney
Robert Indiana
Robert Israel
Paul Jenkins
Jasper Johns
Cletus Johnson
Allen Jones
Alex Katz
Nicholas Kruschenick
Joe Laval

Roy Lichtenstein
Richard Lindner
Kim MacConnel
Marisol
Bill Martin
Joan Miró
Ree Morton
Robert Motherwell
Robert Natkin
Gerald Nichols
Isamu Noguchi
Otto Piene
Robert Rauschenberg

Jack Reynolds
Edward Ruscha
George Segal
Alexis Smith
Saul Steinberg
Gary Stephan
Frank Stella
Ernest Trova
Peter Van Riper
Andy Warhol
William Wiley
James Wines
Ezra Wittner

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J K

Traditionally, an easel painting and a staged event are imitations of life. Their shared mentor is artifice. Perspective, light, color and composition induce the spectator to accept an illusion as reality. While art objects are always available in museum collections, theater's transience bequeaths us layers of recalled images. The spectator is allotted a time span in which to experience the work before it is deposited in memory, leaving only the script or score as a mnemonic device. Artists' decisions are made by a committee of one. A federation of different psyches — playwright, librettist, choreographer, stage designer, director, performer — presents itself onstage. What happens when a painter or sculptor replaces the stage designer in this federation? The results of the friction between these sensibilities, of the artists on one hand and of the director/choreographer/impressario on the other, are the subject of this exhibition.

Artists' Sets and Costumes focuses on collaborations between painters and sculptors and the performing arts in an orthodox context. Happenings, street works and performance pieces, since they originate in an autonomous personality, are properly the subject of another exhibition. Such works are generally seen in museums, alternative spaces, lofts or non-art locations. Most of the productions featured in this exhibition were presented on a proscenium stage. The privileged space of the stage, that arena of illusion, has been very durable. The prototype — an enclosed structure housing an audience and a stage — was established by the end of the 16th century. As this model spiralled through the Baroque era, it picked up the cartouches and rhetoric of our present theater interiors, as well as codifying the idea of illusion. Heavy, literal Renaissance sets were replaced with painted wings and backdrops. By the 19th century this scenic illusionism had lost its freshness and the stage became an illuminated box with the audience replacing one side. The greatest architectural change since the 18th century has been in the proportions of space allotted to stage and audience. Then the stage could be one and a half times the auditorium space. The modern stage is rarely more than one-third the depth of the auditorium, thus cramming perspective devices into increasingly shallower spaces. The stage is still designed to offer the perfect view to the traditional focal point: the Duke's box in the center of the auditorium.

After nearly a century of intense modernist revision this space has survived with only slight modifications. Ultimately, Gordon Craig's total theater, Adolphe Appia's expressionism, Max Reinhardt's impressionism and Vsevolod Meyerhold's Symbolism have altered stage design more than the fundamental stage space their ideas at one time threatened. The enclosed space of the stage — like that of the easel picture — is still an intact convention. Despite the radical revisions of what might be called the para-theater avant garde — the violently inventive arc from Futurism to performance art — and contemporary revisionists like Grotowski and Brook, the space still remains substantially unchanged. The great precedent of Palladio's Teatro Olimpico, at Vicenza (1580) seems more entrenched than ever.

The history of artists' involvement with the performing arts is erratic and haphazard, and so is the fate of their work. Nothing more clearly points out the different natures of the visual and performing arts. Sets and costumes, no matter how brilliant, are often consumed by the temporal attrition of the stage. Preservation of costumes and sets presumes a recognition of their value, as well as storage space and curatorial concern. These are available only to the most established companies — major opera houses, possibly the least likely to commission innovative design from artists. Also, it must be recognised that the artist's contribution, valuable though it may be, is fundamentally an accessory to the director's interpretation. It may take time for an artist's sets and costumes to be recognized as an innovative contribution to the history of stage design. Do Rauschenberg's inventive designs for Travelogue, for instance, belong to the history of art or of stage design?

This exhibition is the first study of post-World War II collaborations between the performing arts and artists to be organized in this country.¹ Searching out the artifacts has challenged the archeological as much as the curatorial instinct.² Certain seminal collaborations have left only "shards," reportage by eye witnesses, fragments of preliminary work, an occasional photograph. The list of collaborations beginning on page 37 is intended to serve as an impetus for further research and preservation of the works of some of our most important artists. Where the residues should be preserved — in theater departments in museums with, for example, Serlio's prints and the Galli-Bibiena's spectacular designs, or in some department that subsumes performing arts designs and the records of performance work — is not easy to determine. Without such preservation however, we lose an important part of our cultural history.

The objects displayed include costumes, drawings, models, posters, props and sets. Since all of them, except the posters, are torn from a whole and viewed in an unintended context under harsh gallery light, a concurrent slide presentation attempts to convey some of the original experience.

The classic modernist collaboration was of course the Ballet Russe's *Parade* in Paris in 1917, when Diaghilev brought together Leonide Massine, Eric Satie and Pablo Picasso (Diaghilev had earlier commissioned Giacomo Balla to do a light and movement event, temporarily enlisting him in his company.) Diaghilev was the prime mover, the exemplar of the impresario as a generative force. In post-war America there has been only one comparable gift. "Diaghilev's genius for collaborations," as David Vaughan puts it³ seems to have been reincarnated in Merce Cunningham. From the beginning Cunningham had a ring-master's off-hand gift. The famous Black Mountain collaboration of 1952 has entered the history of performance. An event that included the talents of John Cage, Merce Cunningham, Robert Rauschenberg, Charles Olsen and David Tudor is a respectable counterpart to the Diaghilev occasion. Since 1953, when Cunningham formally founded his company, it has been an inspired nexus for composers (Cage, Brown, Feldman, Tudor), dancers (Brown, Farber, Paxton, Taylor), and artists (Johns, Morris, Nauman, Rauschenberg, Stella, Warhol).

We tend to see major successes such as *Parade* as prototypical. Why then do they not establish a tradition? Each great collaboration rests upon a complex support structure. The guiding spirit should be gifted and charismatic, the historical moment right, the talents available, the funds found. Most important of all, the esthetic must be such that different talents can reside within it with relative ease. Cunningham's collaborations, particularly with Cage and Johns/Rauschenberg, are based on a mutually shared esthetic, applicable to movement, music and the visual arts, chance. Their procedure is unique. Artists, composer and choreographer meet, each is informed of the title and general mood of the work and the time span, they then retire to work in isolation. Sets, music and dance are not brought together until a final rehearsal. Most of this loose network of talents share a Duchampian attitude towards chance — as an aleatory guest not formally invited, but always welcome.

The value of including the artist in the early planning, where his work can grow naturally with the overall structure is of course the ideal. It does not happen very often. The Louis Falco Dance Company has made an excellent record here, involving such artists as Robert Indiana, Stanley Landsman and Marisol. Falco, the composer, the artists, and the company's artistic advisor, William Katz, meet and generate the work together from its beginning. Dance companies are traditionally the most inventive in generating collaborations, one remembers the great series of collaborations between Graham and Noguchi. But the Minnesota Opera Company, under the stimulation of John M. Ludwig and the advice of Jan Van der Marck and Martin Friedman, has worked brilliantly with Robert Indiana, Nicholas Krushenick and an artist who has devoted himself with great intensity and ingenuity to a wide variety of collaborations, Robert Rauschenberg. Alex Katz's experience has also been extensive. One of his first collaborations has entered New York art world folklore. When Kenneth Koch saw Alex Katz's cut-outs in his show at the Martha Jackson gallery in 1962, he invited Katz to do the sets for his play, *George Washington Crossing the Delaware*. It was the first time the director, Arthur Storch, had worked with a painter. The playwright wanted the lines precisely delivered, the director wanted a staircase in center stage, and Katz wanted a shallow stage. The lines were delivered to the writer's satisfaction, the staircase was eliminated, and Katz worked with a deeper stage. Unfortunately the show, though well-reviewed, closed after a week.⁴ Katz has worked with theater and dance companies for almost twenty years, often engaging in lengthy dialogues with directors, choreographers and playwrights, including Paul Taylor with whom he pioneered flat lighting to replace the traditional puddles of light.

Usually, it seems, artists enter the performing arts arena through friendship with a director, impresario or author; often high hopes on both sides melt before the practical problems of carrying through an idea from different vantage points. The artist, though he may be acquainted with the theater, may be unaware of its specific needs — of space, materials, fabrication, movement — or indeed of the body itself as an avatar of design. He may find the lighting systems, the need for movable sets and the temporal restrictions confusing. On the other hand the director is often bound by the conventions of the performing arts, and may not be receptive to what might be innovative contributions to the history of stage design — or to modern art. Artists usually arrive unburdened with the traditions of stage design and with the potential for infusing that tradition with new concepts of space and costuming. Collaborations, no matter how good-willed, have a high mortality, and many directors find themselves justified, in view of larger production problems, in thinking that it simply isn't worth it. The artist, used to total control over his work, may arrive at the same conclusion. We are describing the absence of a tradition — or rather the difficulty of building one. Not only is the tradition fragile, but informed commentary is virtually absent. No serious critical discourse on sets and costumes exists. Both are usually dismissed by theater critics with a phrase.

One aim of the exhibition is to encourage critical examination of a field that is virtually bereft of it. Writers are usually constrained because they haven't seen performances and are justly wary of commenting on the basis of the residual data. Yet, some of our historical judgements on Futurist and Constructivist theater have been made on the basis of photographs and, when available, eyewitness accounts. We can only do the best we can. Some sets, like Popova's *The Magnificent Cuckold* have been brilliantly reconstructed for special exhibitions (Plus by Minus, Albright-Knox Museum, 1968) But most modernist art and theater history remains in the semi-limbo of old photographs.

When we meet such a hybridized art form as sets and costumes, from what criteria do we evolve our judgments? Sets and costumes are a form of functional applied art — part of a larger whole which they facilitate or impede, confirm or misinterpret. As with formal literary criticism, one begins with a text, which in the performing arts is words and/or music on a page. The first judgment is perhaps also the last: Does the artist's contribution correctly sense the spirit of the text? This is a matter of visual pitch — sets and costumes are obviously interpretative, and such interpretations of a given work may vary widely in form, but not, I would think, so greatly in mood. Also, classic plays and opera have a history of interpretation by stage designers; one would expect an artist to be aware of it, so that this tradition, though alien to him, might contribute to his own work.

Other considerations are immediate and practical. Does the set facilitate an inventive directorial interpretation? In plays and opera, movements and the environment have to be invented from the page, and nothing is more exhilarating than the inspired interweaving of words and motion through spaces designed to contribute a subliminal content of their own. What attitude do the costumes take to the body — confirming its nature or using it as a foundation for an alternative structure? In dance, costumes telegraph the coming work, which then confirms, denies or enters into paradoxical and ironic relations with the music. Finally, the artist's work relates to his past and to the history of visual art. Indeed for the student of both traditions, one of the delights offered by artist's sets and costumes is the dialogue they mediate between two major traditions — performing and visual arts, with each illuminating the other. Such moments occur almost routinely in the inspired Cunningham-Cage-Rauschenberg collaborations or more properly, interactions, for there is a democracy that may preserve the autonomy of each participant.

In the final scene of *Travelogue*, Cage's music (ringing telephones, interrupted pick-ups from time and weather reports, bird calls), Rauschenberg's costumes and sets and Cunningham's choreography come together with a seamless sense of ensemble. The dancers enter in leotards, accordion-folded fans of multicolored and patterned silk between their legs. As the dance progresses, by raising an arm, these fans are opened full circle, bisecting the figure. The dancers become exotic crested birds, or mobile wheels of color. This suddenly changes the profile of the dance by introducing a new set of rhythms of opening and closing. For those who know Rauschenberg's work, it alludes pleasurably to the umbrella-radar-scope-parachute form first seen, perhaps, in *Charlene*. There, the umbrella shape, trailing associations of space, spins the eye outward. In the dance, this movement is made literal. Series of brief images are collaged on the memory and the dance is built in the same interrupted, somewhat haphazard way as Rauschenberg's paintings. The temporal junction between the two arts — visual art and dance, flatness and movement — is exploited in a way that refers each to the other.

Just as every choreographer has a basically identifiable set of movements or inflections that are a signature, an artist's basic iconography is similarly irreducible. Rauschenberg's chairs have a long history of cohabitation in his combines and silkscreens, and one major work, *Soundings*, at the Museum of Modern Art in 1968 was entirely composed of them. Cunningham danced one of his early pieces, *Antic Meet*, 1958, with a chair strapped to his back. The chair became a mute anthropomorphic partner. In *Travelogue*, Rauschenberg set a row of chairs at the rear of the stage, each with an attendant bicycle wheel, upturned and frequently spinning. This bizarre "art" rather than dance image invoked the benign spirit of Duchamp, a friend of all three collaborators. The series of chairs and wheels seemed to cue the dancers into linear, centipede-like sequences, as well as provide opportunities to sit, stand and spin. The interaction of this invention, while iconographically familiar, remains somewhat problematic.

No such ambiguity is attached to the great fall of colored silks from the flies at the close of the performance. This was one of the most exhilarating moments in the history of the Cunningham company's long, productive liaison with artists. Sail-like furls of silk, halting at different levels, then resuming their "deposition," made the high corridor of air over the stage an active participant in the movements below. The transparent materials recall Rauschenberg's *Hoarfrost* series of recent years. The sets and costumes, and the sound track collaging brief reports from "reality" reduced esthetic distance, and made the ensemble appear the result not of strenuous planning, but of inspired spontaneity.

This indivisible union of sound, movement and design generally does not occur in other collaborations — perhaps because the methodology is more conventional: an existing work is "dressed" by the artist, after the fact. Although this has given us some excellent results, for example, Robert Indiana's witty and luxurious collaboration with Virgil Thomson on Gertrude Stein's *The Mother of Us All*, most great collaborations seem to happen when major artistic gifts are afforded an opportunity by an impresario/director/choreographer of equal stature. Such collaborations appear miraculous when common ground is shared, and a basis for reciprocal interpretation is established.

How can we create a situation where the gifts of our best artists can flow into the somewhat still waters of our "official" stage design? Stage design particularly, has had its notable practitioners here — Jo Mielziner, Boris Aaronson, Lee Simonson. But its premises have generally excluded vitalizing ideas from the visual arts, something that the best stage designers might welcome. In 1973 The National Endowment for the Arts, responding to this need, initiated the Visual Arts in the Performing Arts Program designed to encourage performing arts groups to approach outstanding artists. It was felt the impulse, had to come from the performing arts. While some remarkably successful collaborations have been engineered (see Donald McDonagh's comments on page 6), the process has had some difficulties. The separation of the arts in this country has handicapped outstanding performing arts directors in that they simply do not know our best artists or their work, and so have difficulty selecting and dealing with them. And the practical problems of negotiating the artist's entry into the process through strict union regulations has further limited collaborations. Both these problems need to be discreetly approached.

We need to know more about the components — many of them impalpable — that go towards, making a successful collaboration. Perhaps a conference in which artists and directors could share a sense of open possibility is needed. And of course, we must reconstruct a complete record of the history of such collaborations to stimulate others in the future. Finally, the critical dialogue — now missing — is needed to inject its probity and energy into the making of a tradition.

Much of this, however, depends on the proper recording and preservation of artists' designs, actual costumes and, when possible, sets. Certainly documentation by photographs, color slides, videotapes or Super X film should be a routine practice. It is hoped that this exhibition will contribute towards a climate that will encourage such documentation — and further collaborations.

Janet Kardon

1. A valuable text is Henning Rischbieter, ed. Art and the Stage in the 20th Century. New York Graphic Society Ltd. Greenwich, Connecticut, 1968.

2. Lee Simonson, "The Designer in the Theater", Theatre Art, Exhibition catalogue, The Museum of Modern Art, New York, 1934. Lee Simonson relates his difficulties in finding material for that exhibition — "Much of it I had to dig out of cupboards and old portfolios", p. 14.

3. Robert R. Littman, Diaghilev/Cunningham, Exhibition Catalogue. Essay by David Vaughan, Emily Lowe Gallery Hofstra University Long Island, New York, 1974. unpaginated.

4. Conversation with Alex Kotz, October, 1977.

ENLISTING ARTISTS AS DESIGNERS FOR THE THEATER

"First of all, when I design for the theater, I want to do something that I would like to look at." The speaker is not a professional stage designer, but the well-known New York painter, Alex Katz. Under government auspices, he and an increasing number of other leading painters and sculptors are designing for the performing arts.

The ordinary practice is for professional scene and costume designers who belong to the United Scenic Artists or an affiliated union to provide the decorative settings that enhance plays, ballets and operatic productions. But for the last few years the National Endowment for the Arts, aware of a vast pool of untapped talent among our artists, has sponsored a limited grant program, Visual Arts In the Performing Arts. Its purpose according to Brian O'Doherty, former director of the Endowment's Visual Arts Program is to open a necessary dialogue between artists and theater people.

So far nearly 50 artists have designed posters, sets and/or costumes for almost as many companies, ranging from the St. Louis Symphony Orchestra to the Eglevsky Ballet Company of Massapequa, Long Island. The roster of artists is impressive. Besides Mr. Katz, it includes Jasper Johns, Robert Indiana, Robert Rauschenberg, Frank Stella, James Rosenquist, George Segal, Robert Motherwell, Saul Steinberg and Edward Avedesian.

The key to the program's success—and by and large it has been a success—is that the artist is not forced on the producing company. No artists may apply for himself but must wait to be asked by the theatrical organization. The Endowment serves as a broker between producing groups and the artistic community.

One match which has worked out happily is Edward Avedesian and Charles Ludlam's "The Ridiculous Theatrical Company." Three seasons ago, the company asked Mr. Avedesian to design the poster along with costumes and sets for its successful production of "Hot Ice." Another successful pairing is the American Dance Festival and Mr. Katz, who was engaged by the Festival to do the poster as well as the costumes and sets for Paul Taylor's new dance, "Polaris." A third team is Robert Indiana and the Opera Association of New Mexico, for which Mr. Indiana has designed the sets and costumes used in a new production of Virgil Thompson's opera, "The Mother of Us All." The painter had known the composer since the mid-1960's, but they had not previously collaborated on a production. Mr. Indiana's sympathy for the composer's music and particularly the opera made him a logical choice for the production and contributed to the successful completion of the commission.

In Mr. Katz's case a similar sympathy existed. "I had worked with Paul (Taylor) before, though not in some time, and the commission got us back together again," Mr. Katz says. "Sometimes he has a lot finished before I design anything, and other times I present him with something that I would like to see him work with on stage. For the new piece, I gave him an openwork outline for a cube that's nine feet tall. It's also easy to transport since it comes apart in 12 light sections, which is important for a company that tours as much as his."

The program, established in 1973, allows a maximum of \$1,500 for posters and \$5,000 for sets and costumes, designated as the designer's fee, not as production money. Slides of the artist's work are requested so that the panel of four—balanced to represent both the artist's side and the producer's interests—can examine them to see that they meet agreed-on standards.

Since the program's debut, it has dispensed a little over \$200,000 to cover 74 grant requests, about two-thirds of them from regional companies. "We do everything we can to help local sponsors," says Mr. O'Doherty. "They must, of course, make their own choices as to who would be suitable for their particular needs, and we are willing to discuss this with them. If they cannot find someone satisfactory, we will even provide a consultant who will inform them of artists currently working and help them come up with someone appropriate."

When Mr. Avedesian agreed to do "Hot Ice," he had never designed for the theater before, although he had known Charles Ludlam for some time. "I attended a lot of rehearsals, read the rudimentary script and listened to Charles talk about the mood of the play. When I understood it, it went off without a hitch. The costumes weren't really designed—it was more a question of dressing. We went out to look for suitable clothing and then decorated it. I ended up painting the set myself with the same quality paint that I use in my paintings. I didn't know how to use the other stuff. Unfortunately, it was expensive, but it is very durable."

For Mr. Avedesian, it was a far different working situation than the studio. "I enjoyed it. I learned a lot about the theater and theater people, who are extreme! I later did a second production, 'Caprice' for Charles."

A knowledge of the theater would appear to be helpful but not essential, since even with someone as experienced as Mr. Katz there is no guarantee that the collaboration will mature satisfactorily. For example, when the Michigan Opera Theater requested the artist as a designer for a production of "Washington Square," things did not go at all well.

"The staging was difficult since there were a lot of scenes to handle, and I tried several things," Mr. Katz reports. "The costumes posed no problems, the director liked them. The problem came about the set. I had an idea about a revolving set which was rejected; then I tried a two-tier static set. But it didn't seem to fit. Then I proposed open-front cubes to suggest rooms, but it was felt that these were too solid, so I put doors in at back to lighten the look. When that wasn't found suitable I withdrew from the project."

"I think that you always have to look for the best, the most elegant solution to the problem," he adds. "The director's ideas were good ones, better than mine, but I finally reached a point where I felt that we had a good solution and wasn't interested in going on to something that didn't seem to be an improvement." Asked whether it wasn't a question of give and take, he responds, "Yeah, he gave and I took. But it was a fantastically rich experience. The book is terrific, and I loved doing the costume research at the Metropolitan Museum."

As with any collaboration, success depends on the persons involved and the level of their cooperation. "If a production goes sour," observes Mr. O'Doherty, "we give the local sponsor a second chance to find someone else. We know we are asking much of performing people, to work with artists lacking theater experience during the pressures of production schedules, but we felt that artists have something to offer and ought to be asked. We don't see the program as a replacement for professional stage designers but as a supplement to their work."

Although the powerful scenic artists' union casts a cold eye on non-union stage designers, it has so far challenged none of the "outside" artists because most of the work has been done with smaller, out-of-town companies. In the case of one major New York City company, the Joffrey Ballet, the union has been persuaded to waive its restrictions for one new production a season. Thus, two years ago James Rosenquist did the settings for Twyla Tharp's "Deuce Coupe II," and for a new, as yet unnamed ballet that will make its debut next spring, director Robert Joffrey will again supplement the work of regular stage designers with an outsider of merit. The operative phrase in the contract is "outstanding reputation," which happily meshes with the National Endowment's intentions.

Previously, the impetus for artists' participation in the theater has come from private individuals. Until his death in 1929, the emigre Russian impresario Serge Diaghilev involved the most advanced European painters of his day in the design of ballet sets and costumes, drawing on the talents of Bakst, Picasso, de Chirico, Derain, Laurencin, Goncharova, Larionov, Pevsner and Gabo among others. Martha Graham's triumphal collaboration with Noguchi over four decades is legendary, and during the 1930's and 1940's Lincoln Kirstein involved Tchelitchev, Kurt Seligmann, Jared French and Paul Cadmus in ballet productions before abandoning the effort.

Since then the only major performing group to work with artists on a sustained basis has been the Merce Cunningham Dance Company, which has commissioned decors or costumes from David Hare, Robert Morris, Bruce Nauman, Andy Warhol, Frank Stella, Robert Rauschenberg, and Jasper Johns, among others. Otherwise the collaborations between fine artist and performing artists have been sporadic. Taking stock of the talented pool of painters and sculptors, the National Endowment has modestly but firmly moved to reopen the possibilities.

Don McDonagh

CATALOGUE OF THE EXHIBITION

Dimensions are in inches. Height precedes width precedes depth.

ALLEY FRIENDS, ARCHITECTS: ALAN JOHNSON, BRUCE MILLARD, RICHARD STANGE/MUSHROOM

John Aman, Don't Walk On the Clouds
Play/Costumes, lighting, sets

FP St. Clement's Church, New York City,
New York, January 1971

Model

Balsa wood, cardstock,
plexiglass,
polyvinyl chloride

12 x 25 x 49

Lent by the artists

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL COMPANY, INC

Charles Ludlam, Hot Ice
Play/Costumes, poster, sets

FP Evergreen Theatre, New York City, New
York, March 1974

Poster

24 x 14

Lent by Charles Ludlam

EUGENE BERMAN/METROPOLITAN OPERA COMPANY

Wolfgang Amadeus Mozart, Don Giovanni
Opera/Costumes and sets

FP Metropolitan Opera House, New York
City, New York, October 31, 1957

Model for Act I Scene II

Cardboard, gouache, plexiglass, wood
13 x 23½ x 14½

Lent by Robert L. B. Tobin

Sketch book

Leather Bound

6½ x 9½

Pen and ink, watercolor

Lent by Robert L. B. Tobin

Sketch

Watercolor on paper

12 x 16

Lent by Robert L. B. Tobin

Sketch

Watercolor on paper

12 x 16

Lent by Robert L. B. Tobin

JOE BRAINARD/MEDICINE SHOW THEATRE ENSEMBLE

New York City, New York, 1977

Medicine Show

Poster

Silkscreen

26 x 19½

Lent by Medicine Show Theatre Ensemble

WOOFY BUBBLES/GROUP MOTION MULTI-MEDIA DANCE THEATRE

Manfred Fischbeck and Brigitta Herrmann,
Landing on the Blue Plain Part II
In the Garden of Woo

Ballet/Costumes and sculpture (with John Musall)

FP Zellerbach Theatre, Annenberg Center,
University of Pennsylvania, Philadelphia,
Pennsylvania, November 12, 1976

Queen's costume

84 x 70 x 53

Acrylic on cotton muslin and duck,
kapok, polyester batting, polyethylene,
rayon, silk, teeth, vinyl

Lent by the artist

King's costume

84 x 40 x 31

Acrylic on cotton muslin and duck,
kapok, polyester batting, polyethylene,
rayon, silk, vinyl

Lent by the artist

ALEXANDER CALDER/LEONARD SILLMAN
Donagh MacDonagh, Happy as Larry

Play/Sets

FP Eugene O'Neill Theatre, New York City,
New York, 1950

Horse's head

Prop

Sheet metal

41 x 17¾ x 4

Lent by William John Upjohn

LEONORA CARRINGTON/THEATRE OF LATIN AMERICA, INC

Leonora Carrington, Opus Siniestrus

Play/Costumes and sets

Play written 1969 To be produced 1977

Mask

Acrylic, fabric screen, reed

23 x 26 x 8

Executed by Jane Stein

Lent by Theatre of Latin America, Inc

Mask

Acrylic, fabric screen, reed

31½ x 23½ x 7

Executed by Jane Stein

Lent by Theatre of Latin America, Inc

Mask

Acrylic, fabric screen, reed

29 x 52 x 8

Executed by Jane Stein

Lent by Theatre of Latin America, Inc

MARC CHAGALL/METROPOLITAN OPERA COMPANY

New York City, New York, 1966

Poster Lincoln Center Opening
September 1966

Lithograph

Executed by Mourlot

39 x 25

Lent by Poster Originals, Ltd.

MARC CHAGALL/METROPOLITAN OPERA COMPANY

Wolfgang Amadeus Mozart, The Magic Flute
Opera/Costumes, poster, sets

FP Metropolitan Opera House, New York
City, New York, February 19, 1967

Costume - Chorus Lady

Brocades, linens, oil paint, satin, silks, voile,
yarn

Lent by Metropolitan Opera Company

Costume - Chorus Lady

Brocades, crepe, linens, oil paint, satin,
silks, voile, yarn

Lent by Metropolitan Opera Company

Poster - Magic Flute

20 x 26

Gift of Metropolitan Opera Company

BRUCE CONNER/SAN FRANCISCO DANCERS' WORKSHOP

San Francisco, California, 1974

Poster

34 x 37

Lent by San Francisco Dancers' Workshop

WILLIAM CRUTCHFIELD/MARK TAPER FORUM
William Gillette, Too Much Johnson,

adapted by Burt Shevelove

Play/Poster

FP Music Centre/Centre Theatre Group, Los
Angeles, California, September 25, 1975

Poster - Too Much Johnson

82 x 42

Lent by Visual Arts in the Performing Arts,
National Endowment for the Arts

JIM DINE/SAN FRANCISCO ACTORS' WORKSHOP

William Shakespeare, A Midsummer Night's Dream

Play/Costumes and sets

FP San Francisco Actors' Workshop, San
Francisco, California, March 11, 1966

Sketch - Oberon

Collage, felt tip pen, graphite pencil
23¾ x 19

Lent by The Museum of Modern Art, New
York, Gift of Mrs. Donald B. Straus

JIM DINE/SAN FRANCISCO OPERA
San Francisco, California, 1977
Lithograph
25 x 38
Lent by San Francisco Opera

TINA GIROUARD/BARBARA DILLEY
Barbara Dilley and Tina Girouard.
JUXTAPOSED
CONTAINED REVEALED
Dance/Costumes
Choreography Barbara Dilley
Costumes Tina Girouard
FP The Kitchen, New York City, New York,
1974

Costume – Big Butterfly
Chinese hat, pink chintz
30 x 360
Lent by the artist

Costume – Flora Futures
Goggles, starlights and T-shirt, vest from
Madagascar, winged hat
Lent by the artist

Costume – Imperial Knight
Black satin coat, six scarves, white rabbit
hat
Lent by the artist

Costume – Matilde-Penelope Skunk
Jewelry, nineteenth century handmade
white eyelet dress, skunk hat
Lent by the artist

TINA GIROUARD/MABOU MINES
Lee Breuer, The B. Beaver Animation
Play/Poster and set
FP "The Valentine for Duchamp Program"
The Museum of Modern Art, New York
City, New York, February 1974
Poster
36 x 42
Lent by the artist

SUZANNE HELLMUTH/JOCK
REYNOLDS/MAGIC THEATRE INC
Suzanne Hellmuth and Jock Reynolds,
Hospital
Play/Costumes and sets
FP Fort Mason, San Francisco, California,
1977
Prop – doctor's satchel
Wood
Lent by the artists

Prop – pencil
Wood
Length – 60
Lent by the artists

Prop – musical bedpan
Stainless steel with mounted musical
movements
Lent by the artists

Prop – thermometer
Wood
Length – 48
Lent by the artists

Poster
22 x 16½
Lent by the artists

DAVID HOCKNEY/ENGLISH STAGE COMPANY
Alfred Jarry, Ubu Roi
Play/Costumes and sets
FP Royal Court Theatre, London, England,
July 19, 1966
Sketch – Pere Ubu
Colored crayon, pen and ink, pencil,
pinned fabric
10¼ x 15
Lent by The Museum of Modern Art, New
York, Gift of J. Kasmin

DAVID HOCKNEY/GLYNDEBOURNE OPERA
COMPANY
Igor Stravinsky, The Rake's Progress
Opera/Costumes and sets
FP Glyndebourne Festival, Glyndebourne
Opera House, Glyndebourne, England,
June 21, 1975
Costume sketch
Pen and ink
14 x 17
Lent by Robert L. B. Tabin

ROBERT INDIANA/CENTER OPERA COMPANY
Gertrude Stein, The Mother Of Us All
Opera / Costumes, poster, sets
FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, January 1967
Costume design – Angel Mare
Conte crayon rubbing on paper
25¾ x 20
Lent by William Katz

Poster
37 x 25
Lent by Poster Originals, Ltd

ROBERT INDIANA/LOUIS FALCO DANCE
COMPANY
Louis Falco, Huescape
Dance/Poster
FP Jacob's Pillow Dance Festival, Lee,
Massachusetts, June 27, 1968

Poster
Silkscreen
36 x 24
Lent by Louis Falco Dance Company

ROBERT INDIANA/LOUIS FALCO DANCE
COMPANY
New York City, New York, 1969
Poster
25½ x 10
Lent by Louis Falco Dance Company

ROBERT INDIANA/PORTLAND SYMPHONY
ORCHESTRA
Portland, Maine
Seasonal Poster – 50th Anniversary 1975
Silk Screen on Gold Stock
35 x 25
Gift of Portland Symphony Orchestra

ROBERT INDIANA/SANTA FE OPERA
COMPANY
Gertrude Stein, The Mother Of Us All
Opera / Costumes, poster and sets
FP Santa Fe Opera House, Santa Fe, New
Mexico, 1976
Costume – Angel Mare
Felt, rayon, ribbons, roller skates, satin, silk
Lent by Santa Fe Opera Company

ROBERT ISRAEL/MINNESOTA OPERA
COMPANY
William Shakespeare, A Midsummer Night's
Dream
Opera/Costumes and sets
FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, March 1968
Drawing
22 x 16
Lent by John M. Ludwig

ROBERT ISRAEL/MINNESOTA OPERA
COMPANY
Stephen Pruslin, Punch and Judy
Opera
Costumes and sets
FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, 1970
Punch
Hand colored lithograph
16 x 23
Lent by John M. Ludwig

Judy
Hand colored lithograph
16 x 23
Lent by John M. Ludwig

PAUL JENKINS/FOUNDATION FOR THE OPEN
EYE

Jean Erdman (after W. B. Yeats plays),
Moon Mysteries

Play/Poster

FP St. Clement's Church, New York City,
New York, 1974

Poster

14 x 23

Lent by Foundation for the Open Eye

JASPER JOHNS/CUNNINGHAM DANCE
FOUNDATION, INC.

Merce Cunningham, Walkaround Time
Dance/Sets after Marcel Duchamp's The
Large Glass (with Robert Rauschenberg)

FP Upton Auditorium, State University
College, Buffalo, New York, 1968

Prop - Chocolate Grinder

Silkscreen on polyethylene

80 x 90 x 22

Lent by the Cunningham Dance
Foundation, Inc.

JASPER JOHNS/CUNNINGHAM DANCE
FOUNDATION, INC.

Merce Cunningham, Second Hand

FP Academy of Music, Brooklyn, New York,
1970

Costume design

Watercolor

14 x 22 $\frac{1}{8}$

Lent by Cunningham Dance
Foundation, Inc.

JASPER JOHNS/CUNNINGHAM DANCE
FOUNDATION, INC.

Merce Cunningham, Un Jour Ou Deux
Dance/Costumes and sets

FP Opera, Paris, France, 1973

Design for costume and set

Black and white wash

16 $\frac{1}{2}$ x 17

Lent by the artist

JASPER JOHNS/CUNNINGHAM DANCE
FOUNDATION, INC.

New York City, New York, 1977

Poster

Lithograph

35 x 23

Lent by Cunningham Dance Foundation,
Inc.

CLETUS JOHNSON

Alaina

Illustration Board, latex, lights, Strathmore
paper, wood

60 x 48 x 12

Lent by the artist

CLETUS JOHNSON/BERKSHIRE THEATRE
FESTIVAL

Allan Albert, The Casino

Play/Costumes and sets

FP The Unicorn Theatre, Stockbridge,
Massachusetts, 1970

Model

Matboard, masonite, paper, tempera

10 $\frac{1}{4}$ x 16 x 12 $\frac{3}{4}$

Lent by the artist

ALLEN JONES/SOMMERFORD PRODUCTIONS

Jules Feiffer, Dan Greenberg, Lenore

Kendel, John Lennon, Jacques Levy,

Leonard Melfi, David Newman and

Robert Benton, Sam Shepard, Clovis

Trouille, Kenneth Tynon, Sherman Yellen,

Oh! Calcutta!

Musical/Costumes

FP Roundhouse Theatre, London, England,
July 27, 1970

Drawing - Empress's New Clothes

Ballpoint pen, graphite pencil, pastel, pen
and ink

22 $\frac{1}{8}$ x 30 $\frac{1}{8}$

Lent anonymously, courtesy of The Museum
of Modern Art, New York

ALEX KATZ/KENNETH KOCH/ARTHUR STORCH

Kenneth Koch, Washington Crossing the
Delaware

Play/Sets

FP Maidman Theatre, New York City, New
York, 1962

British Soldiers (three)

Polychrome and wood

60 x 22 x 4

Lent by Martha Jackson Gallery

Flag

Polychrome and wood

Lent by Jill Kornblee Gallery

Horse

Polychrome and wood

90 x 97 x 7

Lent by Martha Jackson Gallery

NICHOLAS KRUSCHENICK/MINNESOTA
OPERA COMPANY

Carlo Goldoni, The Man in the Moon
Opera/Costumes and sets

FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, January 25, 1968

Drawing

Crayon and pencil on graph paper

22 x 15

Lent by John M. Ludwig

Poster

Silkscreen

37 x 27

Lent by Poster Originals, Ltd.

JOE LAVAL/NEW MEXICO SYMPHONY
ORCHESTRA

Albuquerque, New Mexico, 1976

Albuquerque Symphony Orchestra 1932

New Mexico Symphony Orchestra 1976

Poster

22 x 31 $\frac{1}{2}$

Lent by New Mexico Symphony Orchestra

ROY LICHTENSTEIN/MINNESOTA THEATRE
COMPANY

Minneapolis, Minnesota, 1968

Poster

30 x 20

Lent by Visual Arts in the Performing Arts,
National Endowment for the Arts

RICHARD LINDNER/SPOLETO FESTIVAL

Alan Berg, Lulu

Opera/Poster

FP Spoleto, Italy, 1973

Poster

40 x 30

Lent by Poster Originals, Limited

KIM MACCONNEL/YOUNG COMPOSERS
AND MINIMAL ARTISTS

Warren Burt and Kim MacConnel,

Mr. Burt his Memory of Mr. White his

Fantasy of Mr. Dumstable

Play/Set

FP Courtyard of La Jolla Museum of Con-
temporary Art, La Jolla, California, July 2,
1974

Set - Pagode

Refrigerator cartons with painted and sewn
cloth insets. S 7 panels - each 69 x 33

Lent by the artist.

MARISOL/LOUIS FALCO DANCE COMPANY
 Louis Falco, Caviar
 Dance/Costumes and sets
 FP ANTA Theatre, New York City, New York,
 1970
 Prop – fish
 Foam rubber
 96 long
 Lent by William Katz

 Costume – pair of shoes
 Foam rubber
 6¾ x 14 x 8
 Lent by William Katz

MARISOL/MARTHA GRAHAM DANCE
 COMPANY
 Nathaniel Hawthorne, The Scarlet Letter
 (dedicated to Katharine Cornell)
 Dance/Poster and sets
 FP Mark Hellinger Theatre, New York City,
 New York, December 22, 1975
The Scarlet Letter
 Poster
 25 x 39½
 Lent by the artist

JOAN MIRÓ/FONDATION MAEGHT
 Saint-Paul de Vence, France, 1977
Nuits de la Fondation Maeght
 Poster
 Lithograph
 11 x 9
 Lent by Cunningham Dance Foundation,
 Inc

REE MORTON/MABOU MINES
 JoAnne Akalaitis, Dressed Like An Egg
 Play/Costumes
 FP Joseph Papp's Public Theatre, New York
 City, New York, 1977
 Bridal Veil (Not used in the production)
 Acrylic on Selastic
 69 x 6 x 4
 Lent by JoAnne Akalaitis

ROBERT MOTHERWELL/SAINT LOUIS
 SYMPHONY ORCHESTRA
 St Louis, Missouri, 1973
94th Season
 Poster
 38 x 25
 Lent by Saint Louis Symphony Orchestra

ROBERT NATKIN/PAUL SANASARDO DANCE
 COMPANY
 Paul Sanasardo, Footnotes
 Dance/Sets
 FP City Center of Music and Drama, New
 York City, New York, May 16, 1970
 Part of set – One of six three panel screens
 Oil paint on canvas on wood
 72 x 48 x 4
 Lent by Paul Sanasardo Dance
 Company

GERALD NICHOLS/VILLANOVA THEATRE
 COMPANY
 Henrik Ibsen, Brand
 Play/Costumes and sets
 FP Vasey Theatre, Villanova University,
 Villanova, Pennsylvania, 1972
 Model
 Cardboard, cedar, glass, rubber, soap,
 sugar cubes
 15 x 24 x 19¼
 Lent by the artist

ISAMU NOGUCHI/NEW YORK CITY BALLET
 George Balanchine and Igor Stravinsky,
Orpheus
 Ballet/Costumes and sets
 FP City Center of Music and Drama, New
 York City, New York, April 28, 1948
 Model – Orpheus and the Dark Angel
 Mounted paper cut-outs and polyurethane
 22 x 36 x 8
 Lent by the Dance Collection of the New
 York Public Library of the Performing Arts

 Model – Orpheus and two angels
 Mounted paper cut-outs and polyurethane
 22 x 36 x 8
 Lent by the Dance Collection of the New
 York Public Library of the Performing Arts

RICHARD NONAS/MABOU MINES
 New York City, New York 1972
 Poster
 Lent by David Warrilow

OTTO PIENE/NEW ENGLAND CHAMBER
 OPERA COMPANY
 Grimm Brothers, The Dog and the Sparrow
 Opera/Costumes
 FP Old South Church Chapel, Boston,
 Massachusetts, December 31, 1976
 Headdress
 Polyethylene
 120 x 150
 Lent by the artist

ROBERT RAUSCHENBERG/CUNNINGHAM
 DANCE FOUNDATION, INC
 Merce Cunningham, Nocturnes
 Ballet/Costumes and sets
 FP Jacob's Pillow Dance Festival, Lee, -
 Massachusetts, 1956
 Woman's headdress
 Elastic, gauze, rhinestones, silk braid, wire
 Lent by Cunningham Foundation, Inc

 Woman's headdress
 Gauze, mirror, plaited hair, wire
 Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM
 DANCE FOUNDATION, INC
 Merce Cunningham, Labyrinthian Dances
 Dance/Costumes and sets
 FP Academy of Music, Brooklyn, New York,
 1957
 Drawing
 Pencil on paper
 4½ x 8½
 Lent by Cunningham Foundation, Inc

Drawing for costume
 Gouache and pencil on paper
 11 x 8½
 Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM
 DANCE FOUNDATION, INC
 Merce Cunningham, Antic Meet
 Dance/Costumes and sets
 FP Connecticut College, New London,
 Connecticut, 1958
 Costume – undershirt painted in a tattoo
 design
 Colored ink on cotton
 Lent by Cunningham Foundation, Inc

Costume – undershirt painted in a tattoo
 design
 Colored ink on cotton
 Lent by Cunningham Foundation, Inc

Woman's costume
 Found object – Victorian sleeveless
 nightgown of white cotton and lace
 Lent by Cunningham Foundation, Inc

Costume – sweater (worn by Merce
 Cunningham)
 Designed by Robert Rauschenberg, knit by
 Merce Cunningham
 Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM
DANCE FOUNDATION, INC
New York City, New York

Poster
34 x 23
Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/SAINT LOUIS
SYMPHONY ORCHESTRA
St Louis, Missouri, 1968

Powell Symphony Hall Opening
Poster
31 x 26
Lent by Saint Louis Symphony Orchestra

EDWARD RUSCHA/MARK TAPER FORUM
Los Angeles, California, 1975

Seasonal poster 1975-1976
82 x 42
Lent by Visual Arts in the Performing Arts,
National Endowment for the Arts

GEORGE SEGAL/SAINT LOUIS SYMPHONY
ORCHESTRA

St. Louis, Missouri
Handel's "Messiah"
Poster
Sculpted plastic
33 x 14
Lent by Saint Louis Symphony Orchestra

ALEXIS SMITH/MARK TAPER FORUM
Oliver Hailey, And Where She Stops Nobody
Knows,

Susan Miller, Cross Country, David Rudkin,
Ashes
Plays/Poster
FP Music Centre/Centre Theatre Group, Los
Angeles, California, April 1 - June 27,
1976
Poster
82 x 42
Lent by Visual Arts in the Performing Arts,
National Endowment for the Arts

SAUL STEINBERG/SAINT LOUIS SYMPHONY
ORCHESTRA

St Louis, Missouri, 1974
The Baroque Orchestra
Poster
Lithograph
36 x 24
Lent by Saint Louis Symphony Orchestra

SAUL STEINBERG/SPOLETO FESTIVAL

Spoletto, Italy, 1969
Spoletto Festival '69
Poster
30 x 40
Lent by Poster Originals, Ltd

FRANK STELLA/CUNNINGHAM DANCE
FOUNDATION, INC.

Merce Cunningham, Scramble
Dance/Sets
FP Ravinia Festival, Chicago, Illinois, 1967
Model
18 x 24
Aluminum fabric, balsa wood, cardboard
Constructed by Suzanne Joelson

FRANK STELLA/CUNNINGHAM DANCE
FOUNDATION, INC.

New York City, New York, 1968
Merce Cunningham & Dance Company
Latin American Tour, 1968
Poster
27 x 48
Lent by Cunningham Foundation Inc

GARY STEPHAN/LAURA FOREMAN DANCE
THEATRE

Laura Foreman, Heirlooms
Dance/Costumes
FP The New School, New York City, New
York, April 1, 1977
Costume
Cotton
Lent by Laura Foreman Dance Theatre

ERNEST TROVA/SAINT LOUIS SYMPHONY
ORCHESTRA

St Louis, Missouri, 1973
Sunday Festival of Music
Poster
36 x 36
Lent by Saint Louis Symphony Orchestra

PETER VAN RIPER/TRISHA BROWN DANCE
COMPANY

New York City, New York, August 1976
Poster
Silkscreen
34 x 22
Lent by Trisha Brown Dance Company

CLARA WAINWRIGHT/NEW ENGLAND
CHAMBER OPERA GROUP

Paul Earls, The Death of King Phillip
Opera/Costumes and environmental sets
FP All Saint's Church, Brooklyn,
Massachusetts, March 1976
The Death of King Phillip
Poster
Designed by Lowry Burgess
20 x 28
Lent by Paul Earls

ANDY WARHOL/CUNNINGHAM DANCE
FOUNDATION, INC

Merce Cunningham, Rainforest
Dance/Costumes and sets
FP Uptan Auditorium, State University
College, Buffalo, New York, 1968
Pillows (seven)
Mylar
42 x 50 each
Lent by Cunningham Foundation, Inc.

JAMES WINES/ THE CENTER OPERA COMPANY
Ronald Duncan, The Rape of Lucretia
Opera/Sets

FP Tyrone Guthrie Theatre, Minneapolis,
Minnesota, November 1964
Drawing
Watercolor and ink on paper
11 1/2 x 15 3/8
Lent by John M. Ludwig

EZRA WITTNER/SOUTHEASTERN ACADEMY OF
THEATRE AND MUSIC, INC

William Shakespeare, Merchant of Venice
Play/Costumes and sets
FP Academy Theatre, Atlanta, Georgia,
1975
The Bishop - costume with seven masks
Aluminum tubing, clear vinyl, fabric,
leatherette, nylon, polystyrene, rivets,
rubber, wood
70 x 64 x 16
Lent by the artist



NICHOLAS KRUSCHENICK/MINNESOTA OPERA COMPANY
Carlo Goldoni, *The Man in the Moon*
First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968
Photograph—Courtesy the artist





ROBERT NATKIN/PAUL SANASARDO DANCE COMPANY
 Paul Sanasardo, Footnotes
 First performance—City Center of Music and Drama, Inc., New York City, New York, May 16, 1970
 Photograph—Johan Elbers

< ROBERT INDIANA/MINNESOTA OPERA COMPANY
 Gertrude Stein, Virgil Thomson, The Mother Of Us All
 First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1967
 Photograph—Courtesy The National Opera Institute



ROBERT ISRAEL/MINNESOTA OPERA COMPANY
 William Shakespeare, *A Midsummer Night's Dream*
 First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968
 Photograph—Lent by John Ludwig

ROBERT ISRAEL/MINNESOTA OPERA COMPANY >
 Stephen Pruslin, *Punch and Judy*
 First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1970
 Photograph—Courtesy The National Opera Institute





ROBERT RAUSCHENBERG with the assistance of NIKI DE SAINT PHALLE
and JEAN TINGUELY/MERCE CUNNINGHAM/KENNETH KOCH
Kenneth Koch, *The Construction of Boston*
First performance—Mermaid Theatre, New York City, New York, 1962
Photograph—Hans Namuth



ROBERT RAUSCHENBERG with the assistance of NIKI DE SAINT PHALLE
and JEAN TINGUELY/MERCE CUNNINGHAM/KENNETH KOCH
Kenneth Koch, The Construction of Boston

First performance, Mermaid Theatre, New York City, New York, 1962
Photograph—Hans Namuth



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, *Minutiae*
First performance—Academy of Music, Brooklyn, New York, 1954
Photograph—Courtesy Cunningham Dance Foundation, Inc.



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC
Merce Cunningham, *Travelogue*
First performance—Minskoff Theatre, New York City, January 18, 1977
Photograph—Lois Greenfield



RED GRIGG/MS/KENNETH KOCH

kenneth koch, *The Death of the kangaroo*

First performance—American Theatre for Poets, Inc., New York City, New York, 1954

Photograph—Peter Moore

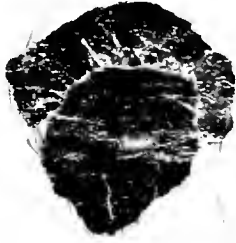
JIM DINE/SAN FRANCISCO ACTOR'S WORKSHOP >

William Shakespeare, *A Midsummer Night's Dream* (Drawing)

First performance—San Francisco Actor's Workshop, San Francisco, California, 1966

Photograph—Courtesy The Collection of The Museum of Modern Art

Oberon



silver face &
(green paint)

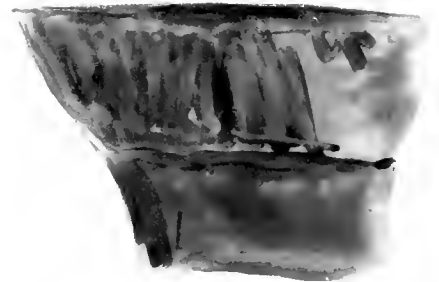


silver
lame
or it's green paint

prince suit

rather
skin tight
zipper up back

Oberon is to
wear rainbow



use white cotton work
glove. Paint them like
above & wear.

Jim Dine 1966 Midway



WILLIAM WILEY/SAN FRANCISCO MIME TROUPE
Alfred Jarry, Ubu Roi
First performance—January, 1963
Photograph—Courtesy the artist



WILLIAM WILEY/SANFRANCISCO MIME TROUPE
Alfred Jarry, Ubu Roi
First performance—January, 1963
Photograph—Courtesy the artist



WILLEM DE KOONING/MARIE MARCHOWSKY
Marie Marchowsky, Labyrinth (Drawing)
First performance—Marie Marchowsky's loft, New York City, New York, 1946
Photograph—Jacob Burckhardt

GERALD NICHOLS/VILLANOVA THEATRE COMPANY >
Henrick Ibsen, Brand
First performance—Vasey Theatre, Villanova University, Villanova, Pennsylvania, 1972
Photograph—Courtesy the artist





TINA GIROUARD/BARBARA DILLEY
Barbara Dilley and Tina Girouard, JUXTAPOSED CONTAINED REVEALED
First performance—The Kitchen, New York City, New York, 1974
Photograph—Courtesy the artist



EZRA WITTNER/SOUTHEASTERN ACADEMY OF THEATRE AND MUSIC, INC
Old Oven, Old Oven

Unrealized project Designs adapted to the Southeastern Academy of Theatre and Music's
production of William Shakespeare's Merchant of Venice,

Academy Theatre, Atlanta, Georgia, 1975

Photograph-Courtesy the artist



REE MORTON/MABOU MINES
JoAnne Akalaitis, *Dressed Like An Egg*
First performance—Joseph Papp's Public Theatre, New York City, New York, 1977
Photograph—Richard Landry



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC
Merce Cunningham, *Antic Meet*
First performance—Connecticut College, New London, Connecticut, 1958
Photograph—Fannie Melcer



KIM MacCONNEL/YOUNG COMPOSERS AND MINIMAL ARTISTS

Warren Burt and Kim MacConnel,

Mr. BURT his MEMORY of Mr. WHITE his FANTASY of Mr. DUNSTABLE his MUSICK/PAGODE

First performance—Lajolla Museum of Contemporary Art, LaJolla, California, 1974

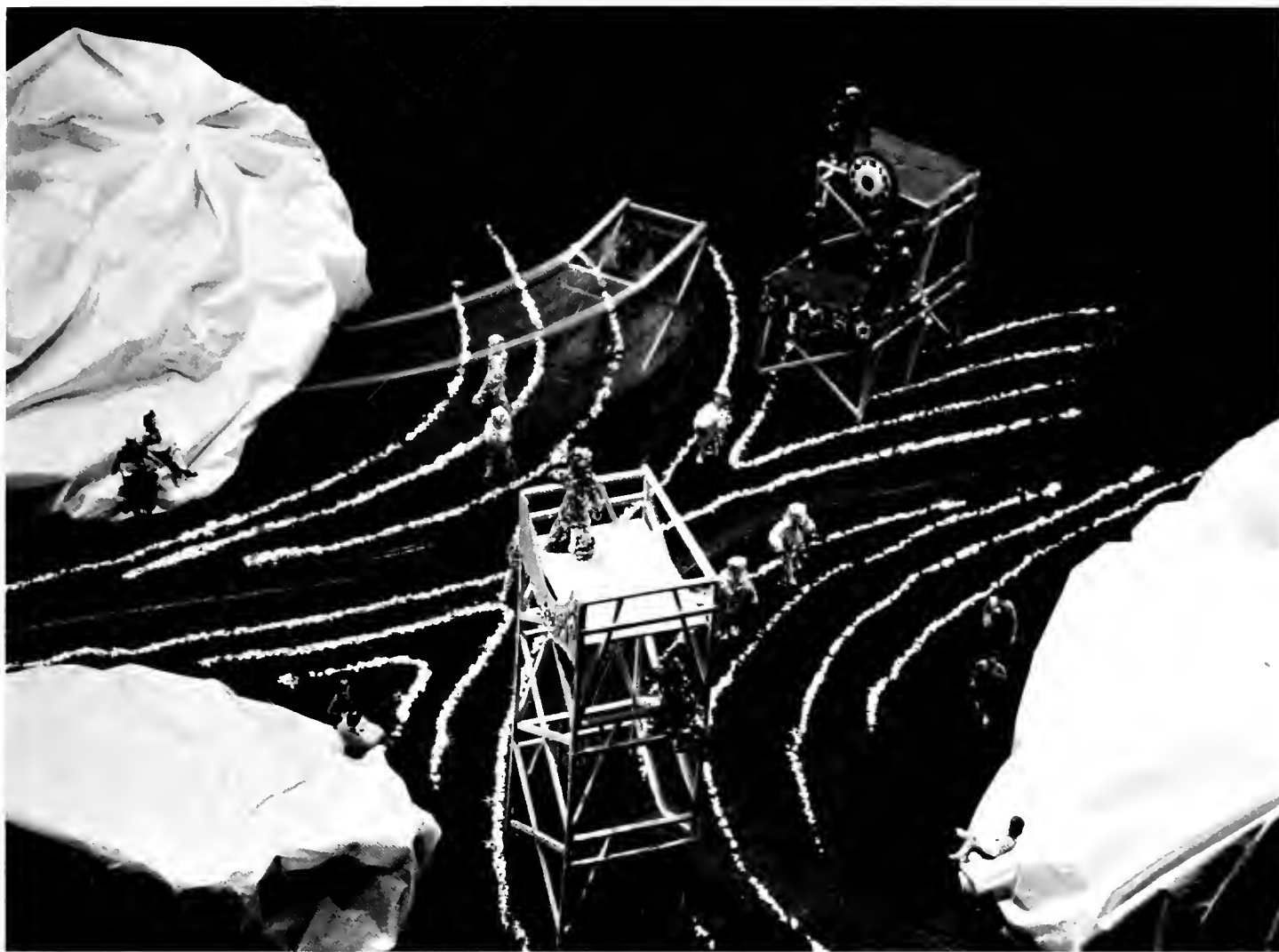
Photograph—Courtesy the artist



ALEX KATZ/KENNETH KOCH
 Kenneth Koch. Washington Crossing the Delaware
 First performance—Maidman Theatre, New York City, New York, 1962
 Photograph—Jacob Burckhardt



WOOFY BUBBLES/GROUP MOTION MULTI MEDIA DANCE THEATRE
Manfred Fischbeck and Brigitta Herrman,
Pt. I Landing on the Blue Plain, Pt. II In the Garden of Woo
First performance—Zellerbach Theatre, Annenberg Center, University of Pennsylvania,
Philadelphia, Pennsylvania, November 12, 1976
Photograph—Courtesy the artist



ALLEY FRIENDS, ARCHITECTS, Alan Johnson, Bruce Millard, Richard Stange/MUSHROOM
John Aman, Don't Walk on the Clouds
First performance—St. Clement's Church, New York City, New York, January, 1971
Photograph—Courtesy John David Fishman



MARC CHAGALL/METROPOLITAN OPERA COMPANY
Wolfgang Amadeus Mozart, The Magic Flute
First performance—Metropolitan Opera House, New York City, New York, February 19, 1967
Photograph—J. Heffernan

SELECTED COLLABORATIONS 1945-1977

Compiled by Elaine Cocordas

FP indicates the location and
date of the first performance

ALLEY FRIENDS, ARCHITECTS ALAN JOHNSON, BRUCE
MILLARD, RICHARD STANGE/MUSHROOM
John Aman, Don't Walk On the Clouds
Play/Costumes, lighting, sets
Director/Producer Marvin Gordon
Music John Aman
FP St. Clement's Church, New York City, New York,
January 1971

JAMES APONOVICH/NEW HAMPSHIRE PERFORMING ARTS
CENTER, INC
William Shakespeare, A Midsummer Night's Dream
Play/Sets
Director John Ogden
Choreography Rick Miller
Lighting John Ogden
Music Peter Miller
Producer Rebecca Gould
FP Palace Theatre, Manchester, New Hampshire, May
15, 1976

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL
COMPANY, INC
Charles Ludlam, Hot Ice
Play/Costumes, poster, sets
Director Charles Ludlam
FP Evergreen Theatre, New York City, New York, March
1974

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL
COMPANY, INC
Charles Ludlam, Caprice
Play/Costumes and sets
Director Charles Ludlam
Lighting Richard Currie
FP Provincetown Playhouse, New York City, New York,
February 10, 1976

ROMARE BEARDEN/ALVIN AILEY DANCE COMPANY
Diane McIntyre, Ancestral Voices
Dance/Costumes, curtain, sets
Choreography Diane McIntyre
Director Alvin Ailey

Music Cecil Taylor
FP City Center of Music and Drama, New York City, New
York, May 1977

ROMARE BEARDEN/AMERICAN PLACE THEATRE
Ed Bullins, House Party
Play/Visual environment
Director Roscoe Orman
Choreography Clay Stevenson
Cinematography Karma Stanley
Lighting Roger Morgan
Music Pat Patrick
Scenery Kert Lundell
FP American Place Theatre, New York City, New York,
1974

CHRISTIAN BÉRARD/NEW YORK CITY BALLET
George Balanchine, Caracole
Ballet/Costumes
Choreography George Balanchine
Music Wolfgang Amadeus Mozart
FP City Center of Music and Drama, New York City, New
York, February 19, 1952

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Giuseppe Verdi, Rigoletto
Opera/Costumes and sets
Conductor Alberto Erede
Choreography Zachary Salav
Libretto F.M. Piave
Staged by Herbert Graf
FP Metropolitan Opera House, New York City, New York,
November 15, 1951

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Giuseppe Verdi, The Power of Destiny
Opera/Costumes and sets
Conductor Fritz Shedy
Choreography Zachary Salav
Libretto F.M. Piave
Staged by Herbert Graf
FP Metropolitan Opera House, New York City, New York,
November 10, 1952

SELECTED COLLABORATIONS 1945-1977

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Giocchino Rossini, Barber of Seville
 Opera/Costumes and sets
 Conductor Alberto Erede
 Libretto Cesare Sterbini
 Staged by Cyril Ritchard
 FP Metropolitan Opera House, New York City, New York,
 February 19, 1954

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Wolfgang Amadeus Mozart, Don Giovanni
 Opera/Costumes and sets
 Conductor Karl Boehm
 Choreography Zachary Solov
 Libretto Lorenzo Da Ponte
 Staged by Herbert Graf
 FP Metropolitan Opera House, New York City, New York,
 October 31, 1957

EUGENE BERMAN/METROPOLITAN OPERA COMPANY
Giuseppe Verdi, Otello
 Opera/Costumes and sets
 Conductor George Solti
 Choreography Mattlyn Govers
 Libretto Arrigo Boito
 Staged by Herbert Graf
 FP Metropolitan Opera House, New York City, New York,
 March 10, 1963

EUGENE BERMAN/NEW YORK CITY BALLET
George Balanchine, Roma
 Ballet/Costumes and sets
 Choreography George Balanchine
 Lighting Jean Rosenthal
 Music Georges Bizet
 FP City Center of Music and Drama, New York City, New
 York, February 23, 1955

EUGENE BERMAN/NEW YORK CITY BALLET
Dances Concertantes
 Ballet/Costumes and sets
 Choreography George Balanchine
 Music Igor Stravinsky
 FP Stravinsky Festival, New York City, New York, June 20,
 1972

EUGENE BERMAN/NEW YORK CITY BALLET
George Balanchine and Jerome Robbins, Pulcinella
 Ballet/Costumes and sets
 Choreography George Balanchine and Jerome Robbins
 Lighting Ronald Bates
 Music Igor Stravinsky
 FP Stravinsky Festival, New York City, New York, June 23, 1972

EUGENE BERMAN/NEW YORK CITY BALLET
George Balanchine and Jerome Robbins, Pulcinella
 Ballet/Costumes and sets
 Choreography George Balanchine and Jerome Robbins
 Lighting Ronald Bates
 Music Igor Stravinsky
 FP Stravinsky Festival, New York City, New York, June 23,
 1972

JOE BRAINARD, JACK BRUSCA, JOHN DUFF, DAVID
 HOCKNEY, ROBERT INDIANA, PAUL JENKINS, CLETUS
 JOHNSON, RAY JOHNSON, WILLIAM KATZ, STANLEY
 LANDSMAN, RICHARD LINDNER, MARISOL, LOWELL
 NESBITT, LOUISE NEVELSON, BETTY PARSONS, LARRY
 RIVERS, ANDY WARHOL/LOUIS FALCO DANCE
 COMPANY

Dance/Costumes and sets
 Choreography Louis Falco
 FP Roundabout Theatre, New York City, New York,
 November 7, 1977

JOE BRAINARD/MEDICINE SHOW THEATRE ENSEMBLE
 Poster
 New York City, New York, 1977

WOOFY BUBBLES/GROUP MOTION MULTI-MEDIA DANCE
 THEATRE
Manfred Fischbeck and Brigitta Herrmann, Landing on
the Blue Plain Part II in the Garden of Woo
 Ballet/Costumes and sculpture (with John Musall)
 Directors Manfred Fischbeck and Brigitta Herrmann
 Choreography Group Motion Multi-Media Dance
 Theatre
 Music Charles Cohen
 FP Zellerbach Theatre, Annenberg Center, University of
 Pennsylvania, Philadelphia, Pennsylvania, November
 12, 1976

ALEXANDER CALDER/MARSEILLES OPERA
Eppur Si Muove
 Opera/Sets
 Choreography Joseph Lazzine
 Music Francis Miroglio
 FP Marseilles Opéra, Marseilles, France, 1965

ALEXANDER CALDER/PENNSYLVANIA BALLET
Margo Sappington, Under The Sun (A tribute to
 Alexander Calder)
 Ballet/Poster
 Choreography Margo Sappington
 Music Kamen
 Sets Bob Mitchell
 FP Academy of Music, Philadelphia, Pennsylvania,
 October 6, 1976

ALEXANDER CALDER/LEONARD SILLMAN
Donagh MacDonogh, Happy as Larry
 Play/Sets
 Producer Leonard Sillman
 Music Portnoff Brothers
 FP Eugene O'Neill Theatre, New York City, New York,
 1950

ALEXANDER CALDER/SPOLETO FESTIVAL
John Butler, The Glory Folk
 Dance/Mobile, Stabile
 Choreography John Butler
 FP Spoleto, Italy, 1962

ALEXANDER CALDER/SYMPHONIC VARIATIONS
Tatiana Leskova
Ballet/Mobiles
Choreography Symphonic Variations
Music César Frank
FP Rio de Janeiro, Brazil, 1949

ALEXANDER CALDER/THÉÂTRE NATIONAL POPULAIRE
Henri Pichette, Nuclia
Play/Sets
FP Théâtre National Populaire, Paris, France, 1952

ALEXANDER CALDER
Padraic Colum, Balloons
Play/Mobiles
FP Boston, Massachusetts, 1946

ALEXANDER CALDER
Works in Progress
Ballet/Backdrops and sets (Mobiles and Stables)
Project initiated by Giovanni Carandente
Music Niccolò Castiglione, Aldo Clementi, Bruno
Maderna
FP Rome Opera House, Rome, Italy, 1968

ALEXANDER CALDER
Metaboles
Dance/Sets
Choreography Joseph Lazzini
Music Henri Dutilleul
FP Théâtre Français de la Danse, Odéon, Paris France,
1969

ALEXANDER CALDER
Norbert Schmuki, Amériques
Ballet/Costumes and sets
Choreography Norbert Schmuki
Music Edgard Varese
FP Théâtre Contemporain à Amiens, France, 1971

LEONORA CARRINGTON/THEATRE OF LATIN AMERICA,
INC
Leonora Carrington, Opus Siniestrus
Play/Costumes and sets
Director Joanne Pottlitzer
Lighting Arden Fingerhut
Music Carla Bley
Play written 1969 To be produced 1977

MARC CHAGALL/BALLET THEATRE
Michel Fokine, Firebird
Ballet/Costumes and curtain
Artistic Collaboration Henry Clifford
Choreography Adolph Bolm
Music Igor Stravinsky
FP New York City, New York, 1945

MARC CHAGALL/METROPOLITAN OPERA COMPANY
Poster
New York City, New York, 1966

MARC CHAGALL/METROPOLITAN OPERA COMPANY
Wolfgang Amadeus Mozart, The Magic Flute
Opera/Costumes, poster, sets
Conductor Josef Krips
Libretto Emanuel Schikaneder
Staged by Gunther Rennert
FP Metropolitan Opera House, New York, City, New York,
February 19, 1967

MARC CHAGALL/NEW YORK CITY BALLET
George Balanchine, Firebird
Ballet/Costumes, décor
Choreography George Balanchine
Lighting Jean Rosenthal
Music Igor Stravinsky
FP City Center of Music and Drama, New York City, New
York, November 27, 1949

BRUCE CONNER/SAN FRANCISCO DANCERS' WORKSHOP
Poster
San Francisco, California, 1974

WILLIAM CRUTCHFIELD/MARK TAPER FORUM
William Gillette, Too Much Johnson, adapted by Burt
Shevelove
Play/Poster
Director Gordon Davidson
FP Music Centre/Centre Theatre Group, Los Angeles,
California, September 25, 1975

WILLIAM DE KOONING/MARIE MARCHOWSKY
Marie Marchowsky, Labyrinth
Ballet/Backdrop (assisted by Milton Resnick)
FP Marie Marchowsky's loft, New York City, New York,
April 5, 1946

ANDRÉ DERAIN/NEW YORK CITY BALLET
Todd Bolender, Mother Goose Suite
Ballet/Costumes and sets
Choreography Todd Bolender
Music Maurice Ravel
FP City Center of Music and Drama, New York City, New
York, November 1, 1948

JIM DINE/SAN FRANCISCO ACTORS' WORKSHOP
William Shakespeare, A Midsummer Night's Dream
Play/Costumes and sets
Director John Hancock
Music Gustav Mahler, Felix Mendelssohn
FP San Francisco Actors' Workshop, San Francisco,
California, March 11, 1966

JIM DINE/SAN FRANCISCO OPERA
Poster
San Francisco, California, 1977

RALPH DORAZIO/ERICK HAWKINS AND COMPANY
Erick Hawkins, Here and Now With Watchers
Dance/Costumes
Choreography Erick Hawkins
Music Lucia Dlugaczewski
FP Hunter College Playhouse, New York City, New York,
November 27, 1957

SELECTED COLLABORATIONS 1945-1977

RALPH DORAZIO/ERICK HAWKINS AND COMPANY

Erick Hawkins, Clear Places
Dance/Costumes
Choreography Erick Hawkins
Music Lucia Dlugaszewski
FP Hunter College Playhouse, New York City, New York,
October 8, 1960

RALPH DORAZIO/ERICK HAWKINS AND COMPANY

Erick Hawkins, Greek Dreams with Flute
Dance/Sets
Choreography Erick Hawkins
Costumes Raya and Tad Taggart
Music Claude Debussy, Alan Hovhaness, Jolivet,
Matsudaira, Ohama, Edgard Varèse
FP Salomon R. Guggenheim Museum, New York City,
New York, September 7, 1973

JOHN DUFF/LOUIS FALCO DANCE COMPANY

Jennifer Muller, Tub
Dance/Scenery
Choreography Jennifer Muller
Lighting Richard Nelson
Music Burt Alcantara
FP Alice Tully Hall, New York City, New York, 1973

LETITIA ELDREDGE/LA MAMA EXPERIMENTAL THEATRE CLUB

Letitia Eldredge, Obituary of Dreams
Play/Costumes
Director Oswald Rodriguez
Lyrics Letitia Eldredge
Music Joseph Blunt
FP La Mama Experimental Theatre Club, New York City,
New York, July 20, 1973

ROBERT ESHOO/NEW HAMPSHIRE PERFORMING ARTS
CENTER, INC.

William Shakespeare, Macbeth
Play/Sets
Director John Ogden
Costumes Patricia K. Smith
Lighting Daniel Clayman
FP Palace Theatre, Manchester, New Hampshire, May 4,
1977

HELEN FRANKENTHALER/ERICK HAWKINS AND COMPANY

Eric Hawkins, Of Love
Dance/Sets
Choreography Erick Hawkins
Music Lucia Dlugaczewski
FP ANTA Theatre, New York City, New York, March 9,
1971

TINA GIROUARD/BARBARA DILLEY

Barbara Dilley and Tina Girouard, JUXTAPOSED
CONTAINED REVEALED
Dance/Costumes
Choreography Barbara Dilley
Costumes Tina Girouard
FP The Kitchen, New York City, New York, 1974

TINA GIROUARD/MABOU MINES

Lee Breuer, The B. Beaver Animation
Play/Poster and set
Director Lee Breuer
Lighting Tom Cathcart
FP "The Valentine for Duchamp Program", The Museum
of Modern Art, New York City, New York, February 1974

EDWARD GOREY/NANTUCKET STAGE COMPANY, INC

Peter Tchaikovsky, Swan Lake
Ballet/Sets
Director John Wulp
FP Nantucket Stage Company, Inc., Nantucket,
Massachusetts, 1975

MORRIS GRAVES/CUNNINGHAM DANCE
FOUNDATION, INC

Merce Cunningham, Inlets
Dance/Costumes and sets
Choreography Merce Cunningham
Music John Cage
FP Meany Hall, University of Washington, Seattle,
Washington, September 10, 1977

NANCY GRAVES/MABOU MINES

JoAnne Akalaitis, Dressed Like An Egg
Play/Backdrop
Director JoAnne Akalaitis
Choreography Mary Overlie
Costumes Ree Martin
Music Philip Glass
Set Becky Howland
FP Joseph Papp's Public Theatre, New York City, New
York, 1977

GEORGE GREEN/DALLAS THEATRE CENTER

Jack Kirkland, Tabacco Road (after Erskine Caldwell)
Play/Sets
Director Ken Latimer
Costumes Daryl Conner
Lighting Randy Moore
FP Dallas Theatre Center, Dallas, Texas, 1974

RED GROOMS/KENNETH KOCH

Kenneth Koch, Death of the Kangaroo
Play/Costumes and sets
Director Kenneth Koch
FP American Theatre for Poets, Inc., New York City, New
York, 1964

SUZANNE HELLMUTH/JOCK REYNOLDS/MAGIC
THEATRE INC

Suzanne Hellmuth and Jock Reynolds, Hospital
Play/Costumes and sets
Directors Suzanne Hellmuth and Jock Reynolds
FP Fort Mason, San Francisco, California, 1977

DAVID HOCKNEY/ENGLISH STAGE COMPANY

Alfred Jarry, Ubu Roi
Play/Costumes and sets
Director Iain Cuthbertson
FP Royal Court Theatre, London, England, July 19, 1966

DAVID HOCKNEY/GLYNDEBOURNE OPERA COMPANY
Igor Stravinsky, The Rake's Progress
Opera/Costumes and sets
Director/producer John Cox
Book W.H. Auden and Chester Kallman
FP Glyndebourne Festival, Glyndebourne Opera House,
Glyndebourne, England, June 21, 1975

BECKY HOWLAND/MABOU MINES
JoAnne Akalaitis, Dressed Like An Egg
Play/Set
Director JoAnne Akalaitis
Backdrop Nancy Graves
Choreography Mary Overlie
Costumes Ree Morton
Music Philip Glass
FP Joseph Papp's Public Theatre, New York City, New
York, 1977

ROBERT HUOT/MEREDITH MONK
Meredith Monk, 16 Millimeter Earrings
Dance/Costumes
Choreography Meredith Monk
FP Hunter College Playhouse, New York City, New York,
June 30, 1967

ROBERT HUOT/MEREDITH MONK
Meredith Monk, The Beach
Dance/Costumes
Choreography Meredith Monk
FP Billy Rose Theatre, New York City, New York, February
4, 1969

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Tank Dive
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Hunter College Art Department, Hunter College, New
York City, New York, April 29, 1965

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Cedar Blue Lake and Unprocessed
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Hunter College Art Department, Hunter College, New
York City, New York, December 1, 1965

ROBERT HUOT/TWYLA DANCE COMPANY
Twyla Tharp, Re-moves
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Judson Memorial Church, New York City, New York,
October 29, 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Yancey Dance
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Judson Memorial Church, New York City, New York,
October 29, 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, One Two Three
Dance/Costumes
FP Hunter College Playhouse, New York City, New York,
December 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Disperse
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Richmond Polytechnical Institute, Richmond, Virginia,
April 27, 1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Three Page Sonata for Four
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
Music Charles Ives
FP State University of New York, Potsdam, New York, July
6, 1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Forevermore
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Midsummer Inc., Southampton, New York, August 27,
1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Generation
Dance
Costumes/Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Wagner College Gymnasium, Staten Island, New
York, February 9, 1968

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, Excess, idle, surplus
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Notre Dame University, South Bend, Indiana, April
1968

ROBERT HUOT/TWYLA THARP DANCE COMPANY
Twyla Tharp, After Suite
Dance/Costumes
Choreography Twyla Tharp
Lighting Jennifer Tipton
FP Billy Rose Theatre, New York City, New York, February
3, 1969

ROBERT INDIANA/CENTER OPERA COMPANY
Gertrude Stein, The Mother Of Us All
Opera / Costumes, poster, sets
Libretto Gertrude Stein and Virgil Thomson
Music Virgil Thomson
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
January 1967

SELECTED COLLABORATIONS 1945-1977

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY
Louis Falco, Huescape
Dance/Poster
Choreography Louis Falco
Music Bernard Baschet, Pierre Henry, Jacques Lasry,
Pierre Schaeffer
Scenery William Katz
FP Jacob's Pillow Dance Festival, Lee, Massachusetts,
June 27, 1968

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY
Louis Falco, Timewright
Dance
Costume (after costume in James Waring's in the Hallelujah
Gardens, FP Hunter College, New York City, New York,
1963)
Choreography Louis Falco
Music collage
FP YMHA, New York City, New York, 1969

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY
Poster
New York City, New York, 1969

ROBERT INDIANA/PORTLAND SYMPHONY ORCHESTRA
Poster
Portland, Maine, 1975

ROBERT INDIANA/SANTA FE OPERA COMPANY
Gertrude Stein, The Mother Of Us All
Opera/Costumes, poster and sets
Director John O'Crosby
Libretto Gertrude Stein and Virgil Thomson
Music Virgil Thomson
FP Santa Fe Opera House, Santa Fe, New Mexico, 1976

ROBERT ISRAEL/KANSAS CITY LYRIC THEATRE
Jack Beeson, The Sweet Bye and Bye
Play/Costumes and sets
Director Russell Patterson
FP Kansas City Lyric Theatre, Kansas City, Missouri, 1973

ROBERT ISRAEL/MINNESOTA OPERA COMPANY
Lewis Allan, The Good Soldier Schweik
Opera/Costumes and sets
Director Wesley Balk
Music Robert Kurka
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
February, 1966

ROBERT ISRAEL/MINNESOTA OPERA COMPANY
William Shakespeare, A Midsummer Night's Dream
Opera/Costumes and sets
Director Wesley Balk
Music Benjamin Britten
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
March 1968

ROBERT ISRAEL/MINNESOTA OPERA COMPANY
Alvin Greenberg, Horspfil
Opera/Costumes and sets

Director Wesley Balk
Music Eric Stokes
Produced by Minnesota Opera
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
February, 1969

ROBERT ISRAEL/MINNESOTA OPERA COMPANY
Stephen Pruslin, Punch and Judy
Opera
Costumes and sets
Director Wesley Balk
Music Harrison Bertwistle
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1970

ROBERT ISRAEL/MINNESOTA OPERA COMPANY
Ann Sexton, Transformation
Opera/Costumes and sets
Director Wesley Balk
Conductor Philip Brunelle
Music Conrad Susa
FP Cedar Village Theatre, St. Paul, Minnesota, May, 1973

ROBERT ISRAEL/MINNESOTA OPERA COMPANY
Wolfgang Amadeus Mozart, The Magic Flute
Opera/Costumes and sets
Director Wesley Balk
Conductor Philip Brunelle
FP O-Hsaughnessy Auditorium, College of St. Catherine,
St. Paul, Minnesota, 1974

ROBERT ISRAEL/MINNESOTA OPERA COMPANY/OPERA
TODAY
Robert Karman, Louis Phillips, after Jonathan Swift,
Gulliver
Opera/Costumes and props
Director Wesley Balk
Lyrics Robert Karman and Louis Phillips
Music Easley Blackwood, Elliot Kaplan and Frank Lewin
Sets Jack Barkla
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,
February 22, 1975

HAROLD JACOBS/GROUP MOTION MULTI-MEDIA DANCE
THEATRE
Manfred Fischbeck and Brigitta Herrmann, Crossing the
Great Stream
Dance/Environment
Choreography Manfred Fischbeck and Brigitta
Herrmann
Music Charles Cohen, Manfred Fischbeck, Marshall
Taylor, Ron Thomas
FP Walnut Street Theatre, Philadelphia, Pennsylvania,
May 1, 1975

PAUL JENKINS/FOUNDATION FOR THE OPEN EYE
Jean Erdman (after W. B. Yeats plays), Moon Mysteries
Play/Poster
Costumes Don Erkkila, Ralph Lee, Patricia McGourty
Music Teiji Ito
Sets Scott Johnson
FP St. Clement's Church, New York City, New York, 1974

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Walkaround Time
Dance/Sets after Marcel Duchamp's The Large Glass
(with Robert Rauschenberg)
Choreography Merce Cunningham
Music David Behrman
FP Upton Auditorium, State University College, Buffalo,
New York, 1968

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Second Hand
Dance/Costumes
Music John Cage
FP Academy of Music, Brooklyn, New York, 1970

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Landrover
Dance/Costumes
Choreography Merce Cunningham
Lighting Richard Nelson
Music John Cage, Gordon Mumma, David Tudor
FP Academy of Music, Brooklyn, New York, February 1, 1972

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, TV Rerun
Dance/Sets
Choreography Merce Cunningham
Lighting Richard Nelson
Music Gordon Mumma
FP Academy of Music, Brooklyn, New York, February 3, 1972

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Un Jour Ou Deux
Dance/Costumes and sets
Choreography Merce Cunningham
Music John Cage
FP Opéra, Paris, France, 1973

JASPER JOHNS/PAUL TAYLOR DANCE COMPANY
Paul Taylor, The Tower
Dance/Costumes
Choreography Paul Taylor
Set Robert Rauschenberg
Music John Cooper
FP Kaufmann Concert Hall, YM – YWHA, Ninety-Second
Street, New York City, New York, 1957

CLETUS JOHNSON/BERKSHIRE THEATRE FESTIVAL
Allan Albert, The Casino
Play/Costumes and sets
Director Allan Albert
FP The Unicorn Theatre, Stockbridge, Massachusetts, 1970

ALLEN JONES/SOMMERFORD PRODUCTIONS
Jules Feiffer, Dan Greenberg, Lenore Kendel, John
Lennon, Jacques Levy, Leonard Melfi, David Newman
and Robert Benton, Sam Shepard, Clovis Trouille,
Kenneth Tynan, Sherman Yellen, Oh! Calcutta!
Musical/Costumes
Director Michael White in association with Hillard Elkins
and Robert Stigwood
Choreography Margo Sappington

Music and Lyrics The Open Window
FP Roundhouse Theatre, London, England, July 27, 1970

ALEX KATZ/ARTS FESTIVAL THEATER
Henrik Ibsen, Little Eyolf
Play/Sets
FP Arts Festival Theatre, South Hampton, New York,
Summer 1968

ALEX KATZ/BETTIE DE JONG AND COMPANY
Paul Taylor, Scudorama
Dance/Costumes and sets
Choreography Paul Taylor
Music Charles Jackson
FP Connecticut College, New London, Connecticut,
August 10, 1963

ALEX KATZ/KENNETH KOCH/ARTHUR STORCH
Kenneth Koch, Washington Crossing the Delaware
Play/Set
Director Arthur Storch
FP Maidman Theatre, New York City, New York, 1962

ALEX KATZ/POETS' THEATRE
James Schuyler, Shopping and Waiting
Play/Costumes, lighting, sets
Director Alan Marlow
Produced by Poets' Theatre
FP Poets' Theatre, New York City, New York, 1965

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Junction
Dance/Costumes and sets
Choreography Paul Taylor
Music Johann Sebastian Bach
FP Hunter College Playhouse, New York City, New York,
November 24, 1961

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Post Meridian (The Red Room)
Dance/Costumes and sets
Choreography Paul Taylor
Music E. DeBoeck
FP Ambassador Theatre, New York City, New York 1965

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Orbs
Dance/Costumes and sets
Choreography Paul Taylor
Music Ludwig van Beethoven
FP Hague Opera House, Holland, July 4, 1966

ALEX KATZ/PAUL TAYLOR DANCE COMPANY
Paul Taylor, Private Domain
Dance/Costumes and sets
Choreography Paul Taylor
Lighting Jennifer Tipton
Music Iannis Xenakis
FP City Center of Music and Drama, New York City, New
York, May 7, 1969

SELECTED COLLABORATIONS 1945-1977

ALEX KATZ/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Foreign Exchange
Dance/Sets

Choreography Paul Taylor

Costumes Alec Sutherland

Music Morton Subotnick

FP City Center of Music and Drama, New York City, New York, 1970

ALEX KATZ/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Polaris

Dance/Costumes and Sets

Choreography Paul Taylor

Lighting Jennifer Tipton

Music Donald York

FP Rogers High School Auditorium, American Dance Festival, Newport, Rhode Island, 1976

ELLSWORTH KELLY/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Tablet

Dance/Costumes and curtain

Choreography Paul Taylor

Music David Hollister

FP Spoleto, Italy, 1960

NICHOLAS KRUSCHENICK/MINNESOTA OPERA COMPANY

Carlo Goldoni, The Man in the Moon

Opera/Costumes and sets

Director Wesley Bolk

Choreography Loyce Houlton

Music Josef Haydn

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, January 25, 1968

ROBERT KUSHNER/RISA JAROSLOW, WENDY PERRON,
WENDY ROGERS, SARA RUDNER

Risa Jaroslow, Wendy Perron, Wendy Rogers, Sara Rudner, Dancing On View

Dance/Backdrop

Choreography Risa Jaroslow, Wendy Perron, Wendy Rogers, Sara Rudner

FP Saint Mark's Church, New York City, New York, June 10, 1975

ROBERT KUSHNER/TOM JOHNSON

Tom Johnson and Robert Kushner, The Masque of Clouds

Opera/Costumes

Libretto Tom Johnson and Robert Kushner

Music Tom Johnson

FP The Kitchen, New York City, New York, October 10, 1975

ROBERT KUSHNER/WENDY ROGERS

Wendy Rogers, Gull's Meadow

Dance/Costumes

Cunningham Dance Studio, New York City, New York, May 1975

ROBERT KUSHNER/ROSALIND NEWMAN AND DANCERS

Tom Borek and Rosalind Newman, Moorings

Dance/Costumes and sets

Choreography Tom Borek and Rosalind Newman

Music Eastern European folk music

FP Dance Theatre Workshop, New York City, New York, November 18, 1976

ROBERT KUSHNER/SARA RUDNER

Sara Rudner, November Duets/Molly's Suite

Dance/Costumes

Choreography Sara Rudner

Music Peggy Stern

FP Roundabout Theatre, New York City, New York, February 26, 1977

STANLEY LANDSMAN/LOUIS FALCO DANCE
COMPANY

Louis Falco, Ibid

Dance/Decor

Choreography Louis Falco

Lighting Richard Nelson

Music Matthew Kristian

FP ANTA Theatre, New York City, New York

JOE LAVAL/NEW MEXICO SYMPHONY ORCHESTRA

Poster

Albuquerque, New Mexico, 1976

ROY LICHTENSTEIN/MINNESOTA THEATRE COMPANY

Poster

Minneapolis, Minnesota, 1968

RICHARD LINDNER/SPOLETO FESTIVAL

Alan Berg, Lulu

Opera/Poster

FP Spoleto, Italy, 1973

RICHARD LINDNER/TYRONE GUTHRIE THEATRE

Bertolt Brecht, The Resistable Rise of Arturo

Play/Poster

Director Edward Payson

Tyrone Guthrie Theatre, Minneapolis, Minnesota 1968

MARISOL/LOUIS FALCO DANCE COMPANY

Louis Falco, Caviar

Dance/Costumes and sets

Choreography Louis Falco

Lighting Richard Nelson

Music Robert Cole

FP ANTA Theatre, New York City, New York, 1970

MARISOL/MARTHA GRAHAM DANCE COMPANY

Nathaniel Hawthorne, The Scarlet Letter
(dedicated to Katharine Cornell)

Dance/Poster and sets

Choreography Martha Graham

Costumes Halston

Lighting Ronald Bates

Music Hunter Johnson

FP Mark Hellinger Theatre, New York City, New York, December 22, 1975

BILL MARTIN/WESTERN OPERA THEATRE
Bertolt Brecht and Kurt Weill, Three Penny Opera
Play/Costumes, poster, sets
FP Performed in the streets, San Francisco,
California, 1976

ANTONIO MIRALDA/MEDICINE SHOW THEATRE
ENSEMBLE
George Bernard Shaw, Don Juan in Hell
Play/Costumes and sets
Director Ron Faber
Music Julalu Kalvert Nelson
FP State University of New York, Purchase, New York,
November 19, 1977

JOAN MIRO/FONDATION MAEGHT
Poster
Saint-Paul de Vence, France, 1977

ROBERT MORRIS/CUNNINGHAM DANCE
FOUNDATION, INC
Merce Cunningham, Canfield
Dance/Sets
Choreography Merce Cunningham
Music Pauline Oliveros
FP Academy of Music, Brooklyn, New York, April 15,
1969

REE MORTON/MABOU MINES
JoAnne Akalaitis, Dressed Like An Egg
Play/Costumes
Director JoAnne Akalaitis
Backdrop Nancy Graves
Choreography Mary Overlie
Set Becky Howland
FP Joseph Papp's Public Theatre, New York City,
New York, 1977

ROBERT MOTHERWELL/SAINT LOUIS SYMPHONY
ORCHESTRA
Poster
St. Louis, Missouri, 1973

ROBERT NATKIN/PAUL SANASARDO DANCE
COMPANY
Paul Sanasardo, Footnotes
Dance/Sets
Choreography Paul Sanasardo
Music Eugene Lester
FP City Center of Music and Drama, New York City,
New York, May 16, 1970

ROBERT NATKIN/PAUL SANASARDO DANCE
COMPANY
Paul Sanasardo, The Platform
Dance/Backdrop and costumes
Choreography Paul Sanasardo
Music Johann Sebastian Bach
FP Opera House, Academy of Music, Brooklyn, New
York, May 23, 1974

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Ferenc Molnar, after Liliom, Carousel
Play/Sets
Music Rogers and Hammerstein
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Joseph Fields and Anita Loos, after a book by Anita
Loos, Gentlemen Prefer Blondes
Play/Sets
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Russel Crouse and Howard Lindsay, Life with Mother
Play/Sets
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
Nathaniel Benchley, The Frogs of Spring
Play/Sets
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE
George Abbott, The Boys from Syracuse
Play/Sets
Music Lorenz Hart and Richard Rogers
FP Ogunquit Playhouse, Ogunquit, Maine, 1954

GERALD NICHOLS/VILLANOVA THEATRE COMPANY
Henrik Ibsen, Brand
Play/Costumes and sets
Director Robert Hedley
Music Improvisations by performers
FP Vasey Theatre, Villanova University, Villanova,
Pennsylvania, 1972

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Dark Meadow
Dance/Sets
Choreography Martha Graham
Costumes Edythe Gilford
Music Carlos Chavez
FP Plymouth Theatre, New York City, New York, January
23, 1946

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Cave of the Heart
Dance/Sets
Choreography Martha Graham
Costumes Edythe Gilford
Music Samuel Barber
FP McMillin Theatre, Columbia University, New York City,
New York, May 10, 1946

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Errand Into the Maze
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Gian Carlo Menotti

SELECTED COLLABORATIONS 1945-1977

FP Ziegfeld Theatre, New York City, New York, February 28, 1947

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Night Journey
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music William Schuman
FP Cambridge High and Latin School, Cambridge, Massachusetts, May 3, 1947

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Diversion of Angels
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham and Oliver Gray
Music Norman Dello Joio
FP Palmer Auditorium, Connecticut College, New London, Connecticut, August 13, 1948

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Judith
Dance/Sets (with Charles Hyman and William Sherman)
Choreography Martha Graham
Costumes Martha Graham
Music William Schuman
FP Columbia Auditorium, Louisville, Kentucky, Jan 4, 1950

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Voyage
Dance/Sets
Choreography Martha Graham
Costumes Edythe Gilford
Music William Schuman
FP Alvin Theatre, New York City, New York, May 17, 1953

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Seraphic Dialogue
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Norman Dello Joio
FP ANTA Theatre, New York City, New York, May 8, 1955

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Clytemnestra
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Halim El-Dabh
FP Adelphi Theatre, New York City, New York, April 1, 1958

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Embattled Garden
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Carlos Surinach
FP Adelphi Theatre, New York City, New York, April 3, 1958

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Acrobats of God
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Carlos Surinach
FP 54th Street Theatre, New York City, New York, April 27, 1960

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Alcestis
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Vivian Fine
FP 54th Street Theatre, New York City, New York, April 29, 1960

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Phaedra
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Music Robert Storer
FP Broadway Theatre, New York City, New York, March 4, 1962

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Circe
Dance/Costumes and sets
Choreography Martha Graham
Music Alan Hovhaness
FP Prince of Wales Theatre, London, England, September 6, 1963

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY
Martha Graham, Cortege of Eagles
Dance/Sets
Choreography Martha Graham
Costumes Martha Graham
Lighting Jean Rosenthal
Music Eugene Lester
FP Mark Hellinger Theatre, New York City, New York, February 21, 1967

ISAMU NOGUCHI/NEW YORK CITY BALLET
Merce Cunningham, The Seasons
Ballet/Costumes and sets
Choreography Merce Cunningham
Music John Cage
FP Ziegfeld Theatre, New York City, New York, May 18, 1947

ISAMU NOGUCHI/NEW YORK CITY BALLET
George Ballanchine and Igor Stravinsky, Orpheus
Ballet/Costumes and sets
Choreography George Ballanchine
Lighting Jean Rosenthal
Music Igor Stravinsky
FP City Center of Music and Drama, New York City, New York, April 28, 1948

RICHARD NONAS/MABOU MINES

Poster

New York City, New York, 1972

OTTO PIENE/NEW ENGLAND CHAMBER OPERA COMPANY

Grimm Brothers, The Dog and the Sparrow

Opera/Costumes

Director/Conductor Phillip Morehead

Music Paul Earls

FP Old South Church Chapel, Boston, Massachusetts,
December 31, 1976

OTTO PIENE/NEW ENGLAND CONSERVATORY OF MUSIC

Igor Stravinsky, Oedipus Rex

Opera/Costumes and sets

FP Loeb Theatre, Harvard University, Cambridge,
Massachusetts, 1970

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Nocturnes

Ballet/Costumes and sets

Choreography Merce Cunningham

Music Eric Satie

FP Jacob's Pillow Dance Festival, Lee, Massachusetts,
1956

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Suite for Five In Space and Time

Dance/Costumes

Choreography Merce Cunningham

Music John Cage

FP University of Notre Dame, South Bend, Indiana, May
18, 1956

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Labyrinthian Dances

Dance/Costumes and sets

Choreography Merce Cunningham

FP Academy of Music, Brooklyn, New York, 1957

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Antic Meet

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP Connecticut College, New London, Connecticut,
1958

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Crises

Dance/Costumes

Choreography Merce Cunningham

Music Conlon Nanarrow

FP Connecticut College, New London, Connecticut,
August 19, 1960

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Aeons

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP La Comédie, Canadienne, Montreal, Canada, August
5, 1961

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Story

Dance/Costumes and sets

Choreography Merce Cunningham

Music Ichiganagi

FP University of California at Los Angeles, California,
1963

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION INC

Merce Cunningham, Winterbranch

Dance/Costumes

Choreography Merce Cunningham

Music La Monte Young

FP Wadsworth Atheneum, Hartford, Connecticut, March
21, 1964

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC

Merce Cunningham, Travelogue

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP Minskoff Theatre, New York City, New York, January
18, 1977

ROBERT RAUSCHENBERG/MERCE CUNNINGHAM/KENNETH
KOCH

Kenneth Koch, The Construction of Boston

Play/Costumes, props sets (with Niki de Saint Phalle and
Jean Tinguely)

Director Merce Cunningham

Participants Öyvind Fahlstrom, Viola Farber, Henry

Geldzahler, Billy Kluver, Steve Paxton, Frank Stella

FP Mermaid Theatre, New York City, New York, 1962

ROBERT RAUSCHENBERG/JUDSON DANCE THEATRE

Yvonne Rainer, Terrain

Dance/Lighting

Choreography Yvonne Rainer

FP Judson Memorial Church, New York City, New York,
April 28, 1963

ROBERT RAUSCHENBERG/NEW YORK CITY BALLET

Merce Cunningham, Summerspace

Ballet/Costumes and sets

Choreography Merce Cunningham

Lighting Ronald Bates

Music Morton Feldman

FP American Dance Festival, Connecticut College, New
London, Connecticut, August 17, 1958

SELECTED COLLABORATIONS 1945-1977

ROBERT RAUSCHENBERG/SAINT LOUIS SYMPHONY
ORCHESTRA

Poster
St. Louis, Missouri, 1968

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Four Epitaphs
Dance/Costumes
Choreography Paul Taylor
Music American folk music
FP Henry Street Settlement Playhouse, New York City,
New York, 1956

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, The Least Flycatcher
Dance/Costumes and taped score
Choreography Paul Taylor
Music Tape
FP Henry Street Settlement Playhouse, New York City,
New York, 1956

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Untitled Duet
Dance/Costumes
Choreography Paul Taylor
FP Henry Street Settlement Playhouse, New York City,
New York, 1956

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Epic
Dance/Lighting
Choreography Paul Taylor
FP Kaufmann Concert Hall YM-YWHA, Ninety-Second
Street, New York City, New York, October 20, 1957

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Seven New Dances
Dance/Costumes and sets
Choreography Paul Taylor
FP Kaufmann Concert Hall, YM-YWHA, Ninety-Second
Street, New York City, New York, 1957

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, The Tower
Dance/Set
Choreography Paul Taylor
Costumes Jasper Johns
Music John Cooper
FP Kaufmann Concert Hall, YM-YWHA, Ninety-Second
Street, New York City, New York, 1957

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Rebus
Dance/Costumes and sets
Choreography Paul Taylor
Music David Hollister
FP Rutgers University, New Brunswick, New Jersey, 1958

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Three Epitaphs
Dance/Costumes
Choreography Paul Taylor
Music American folk music
FP Festival of Two Worlds, Spoleto, Italy, June 8, 1960

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Tracer
Dance/Costumes and sets
Choreography Paul Taylor
Music James Tenney
FP Théâtre Lutèce, Paris, France, 1962

PATRICK RILEY/METROPOLITAN BALLET COMPANY OF
OKLAHOMA CITY

Igor Stravinsky, Firebird
Ballet/Costumes and sets
Choreography Conrad Ludlaw
Director Conrad Ludlaw
FP Kirkpatrick Fine Arts Auditorium, Oklahoma City
University, Oklahoma City, Oklahoma, May 8, 1974

LARRY RIVERS/ARTISTS' THEATRE

Frank O'Hara, Try-Try
Play/Sets
Director Herbert Mochiz
Lighting Mildred Jackson
Music John LaTouche
FP Artists' Theatre, New York City, New York, February,
1953

NIGEL ROLFE/PROJECT ARTS CENTRE

W. B. Yeats, The Hour Glass, The Words Upon the
Window Pane, and The Cat and the Moon
Plays (three)/Sets
Director James Flannery
Costumes Nicola Kozakiewicz
Lighting Daphne Coroll
Music Thomas O'Brien and Eoin Ruari O'Brailchoin
FP Project Arts Centre, Dublin, Ireland, Summer 1976

JAMES ROSENQUIST/THE CITY CENTER JOFFREY BALLET

Twyla Tharp, Deuce Coupe II
Dance/Choreography Twyla Tharp
Assistant to Miss Tharp Rose Marie Wright
Ballet Mistress Diane Orio
Costumes Scott Barrie
Lighting Jennifer Tipton
Music The Beach Boys
FP St. Louis, Missouri, February 1, 1975

GEORGES ROÛALT/NEW YORK CITY BALLET

George Balanchine, Prodigal Son
Ballet/Costumes and sets
Choreography George Balanchine
Lighting Jean Rosenthal
Music Sergei Prokofiev
FP City Center of Music and Drama, New York City,
New York, February 23, 1950

EDWARD RUSCHA/MARK TAPER FORUM

Poster

Los Angeles, California, 1975

GEORGE SEGAL/SAINT LOUIS SYMPHONY ORCHESTRA

Poster

St. Louis, Missouri

ALEXIS SMITH/MARK TAPER FORUM

Oliver Hailey, And Where She Stops Nobody Knows,

Susan Miller, Cross Country, David Rudkin, Ashes

Plays/Poster

Director Gordon Davidson

FP Music Centre/Centre Theatre Group, Los Angeles,

California, April 1 - June 27, 1976

DAN SNYDER/MARK TAPER FORUM

Derek Walcott, The Charlatan

Play/Sets

Director Mel Shapiro

Costumes Sandra Stewart

Music Galt McDermott

FP Mark Taper Forum, Los Angeles, California May 23,
1974

KEITH SONNIER/LA MAMA EXPERIMENTAL THEATRE

COMPANY and MABOU MINES

Keith Sonnier, Send/Receive/Send

Environment

Director Lee Breuer

FP The Kitchen, New York City, New York, 1974

SAUL STEINBERG/SAINT LOUIS SYMPHONY ORCHESTRA

Poster

St. Louis, Missouri, 1974

SAUL STEINBERG/SPOLETO FESTIVAL

Poster

Spoletto, Italy, 1969

FRANK STELLA/CUNNINGHAM DANCE FOUNDATION, INC

Merce Cunningham, Scramble

Dance/Sets

Choreography Merce Cunningham

FP Ravinia Festival, Chicago, Illinois, 1967

FRANK STELLA/CUNNINGHAM DANCE FOUNDATION, INC

Poster

New York City, New York, 1968

GARY STEPHAN/LAURA FOREMAN DANCE THEATRE

Laura Foreman, Heirlooms

Dance/Costumes

Choreography Laura Foreman

Music John Watts

FP The New School, New York City, New York, April 1,
1977

GEORGE TRAKAS/PHYLLIS LAMHUT

Phyllis Lamhut, House

Dance/Set

Choreography Phyllis Lamhut

Costumes Frank Garcia

Music Steve Reich

FP Barnard College, New York City, New York,

November 19, 1971

ERNEST TROVA/SAINT LOUIS SYMPHONY ORCHESTRA

Poster

St. Louis, Missouri, 1973

PETER VAN RIPER/TRISHA BROWN DANCE COMPANY

Poster

New York City, New York, August 1976

CLARA WAINWRIGHT/NEW ENGLAND CHAMBER OPERA GROUP

Paul Earls, The Death of King Philip

Opera/Costumes and environmental sets

Artistic Designs Lowry Burgess and Paul Earls

Choreography Marianne Liebkecht

Conductor Phillip Moorehead

Director Raphael De Acha

FP All Saint's Church, Brooklyn, Massachusetts, March 1976

ANDY WARHOL/CUNNINGHAM DANCE FOUNDATION, INC

Merce Cunningham, Rainforest

Dance/Costumes and Sets

Choreography Merce Cunningham

FP Upton Auditorium, State University College, Buffalo,

New York, 1968

WILLIAM WILEY/SAN FRANCISCO MIME TROUPE

Alfred Jarry, Ubu Roi

Play/Costumes and sets

Director R G Davis

Music Steve Reich

Technical assistance Robert Nelson

FP San Francisco, California, January 1963

WILLIAM WILEY/UNIVERSITY OF CALIFORNIA AT DAVIS

DRAMA DEPARTMENT

Bill Morrison, Jock Reynolds, Dan Snyder, Out Our Way

Play/Costumes and sets

Producer University of California at Davis Drama Department

FP University of California at Davis, California, 1975

JAMES WINES/THE CENTER OPERA COMPANY

Ronald Duncan, The Rape of Lucretia

Opera/Sets

Director John Olon-Scrymgeour

Music Benjamin Britten

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, November 1964

EZRA WITTNER/SOUTHEASTERN ACADEMY OF THEATRE AND MUSIC, INC

William Shakespeare, Merchant of Venice

Play/Costumes and sets

Director Frank Wittow

FP Academy Theatre, Atlanta, Georgia, 1975

Addendum

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY
Louis Falco, Timewright
Dance/Costume (after costume James Waring in the
Hallelujah Gardens, FP Hunter College, New York City
New York, 1963)
Choreography Louis Falco
FP YMHA, New York City, New York, 1969

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Poster
New York City, New York, 1977

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.
Merce Cunningham, Second Hand
Dance/Costumes
Choreography Merce Cunningham
Music John Cage
FP Academy of Music, Brooklyn, New York, 1970

KIM MACCONNEL/YOUNG COMPOSERS AND MINIMAL
ARTISTS
Warren Burt and Kim MacConnel,
Mr. Burt his Memory of Mr. White his Fantasy of Mr.
Dumstable
Play/Set
Music Warren Burt
FP Courtyard of La Jolla Museum of Contemporary Art
La Jolla, California, July 28, 1974

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FOUNDATION, INC.
Poster
New York City, New York

Philadelphia College of Art

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